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# COMMUNITY DRAMA



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# Community Drama



# Community Drama

Suggestions *for*  
A Community Wide Program  
*of*  
Dramatic Activities

Community Service  
One Madison Avenue, New York City

*November, 1921*

Price, 60 Cents

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## Foreword

“THE DRAMA,” says Professor Arvold, “is a medium through which America must inevitably express its highest form of democracy. . . . When it can be used as an instrument to get people to express themselves in order that they may build up a bigger and better community life it will then have performed a real service to society.”

The conception of the play, the pageant, of all forms of the drama as a fundamental and vital means of self-expression for the individual and the community, has come into its own. From the Little Theatre of North Dakota, the Carolina Play Makers of the University of North Carolina, to the neighborhood theatres of New York and other large cities, small and large communities are everywhere discovering the power of the drama in developing inner resources, in creating an expressive art life, in interpreting people to one another and in building up a bigger and better community life.

This booklet has been prepared with the purpose of making available for dramatic workers, community groups and all interested in building up community drama in any of its phases, information and suggestions based on experience and successful accomplishment.

## Introduction

### WHAT IS COMMUNITY DRAMA?

“**I** AM not interested in art for the few,” said Sam Hume, speaking before a group of Community Service workers. “I am interested for all. It has a democratic appeal. It must be for the people as a whole and it must give them opportunity for participation.”

Community drama is drama of the people, by the people, for the people. It provides an opportunity for all the people who want to express themselves through dramatic art. It develops the inner resources of the individual by constantly evolving new interests and ideas. It makes leisure hours creative. It affords a channel for creative work along the line of things which can be written or produced. When a play or a pageant is actually written in a community, and produced and acted by its own people—that is a step in the right direction.

Community drama has unlimited powers of growth. It gives one set of individuals, the players, a chance to develop unused talents. It calls into play the resources of still another set of people—those of the community who have a contribution to make along the line of all the manifold forms of art which enter into drama production. It utilizes all existing facilities. There is an opportunity for every city to build up the use of high school auditoriums as places where plays may be given. Churches, parish houses, settlements, town halls, factories may all serve as neighborhood theatres where groups of people may find their recreation through dramatic expression.

Community drama at its best has deeply influenced the

professional theatre. Not only is this true of the community theatre of today but of the theatre of yesterday. Pre-Shakespearian drama was almost wholly in the hands of amateurs. Merchants and wheelwrights, weavers and dyers, took part in plays—each guild striving in friendly rivalry to make its play and its settings the best. This fine folk art broadened popular appreciation of the best in drama, and made straight the way for the great dramatists who were to come. It helped to send an imaginative audience into the theatre. "Without great audiences there cannot be great poets," was the dictum of Walt Whitman—a dictum which has proved true.

To secure the wide participation on the part of all community groups, which was the firm foundation of the drama of yesterday, is the purpose of community drama of today. But the fact that community drama does not limit participation to a highly trained group does not mean that standards are to be lowered. David Mannes has recently reminded us that the word amateur means "art lover." Community players are art lovers, experimenters with the art of the theatre for the love of it. Standard is the touchstone of community drama. To do well whatever is undertaken should be the watch-word of community drama.

## CHAPTER I

### SOME OF THE FACTORS INVOLVED IN THE ORGANIZATION OF COMMUNITY DRAMA

**I**F community drama means wide-spread participation in dramatics on the part of many people; if it means an ever-growing appreciation of the best in the drama and of art standards, how is a program to be built up which will be permanent and not sporadic—which will move in ever widening circles?

In planning for the organization of the dramatic forces of a community and the building up of community life through the drama, certain essentials stand out as fundamentally important.

There must, first of all, be an understanding of what community drama is and what the community values involved are, so that all plans will work toward the definite objective of community-wide participation and a development, however gradual, of art standards.

There must be created a real desire on the part of the community for community drama.

There must be a knowledge of the city's resources.

There must be trained leadership and the building up of strong volunteer leaders.

There must be built up an organization which will be widely representative of community groups and of individuals who have some contribution to make.

Any plan of organization evolved must work toward the relating of the various dramatic groups so that their work will not only have value in their own locality but will bear a definite relationship to the dramatic work of the whole city.

Plans for organization, if they are to be compre-

hensive, must take into consideration the establishment of centers wherever feasible; the development of educational dramatics; the provision for outdoor plays and pageants and the working up of a forward-looking program representing a continuous development for a series of years.

### *Creating the Desire for Community Drama*

Conditions within the community must, of course, determine the method of approach, which cannot always be along the same lines. Some dramatic leaders in going into a community where there is little interest in community drama have found it helpful to put on a festival quickly arranged, but well done, which will draw in a large number of participants, or to produce a play in arranging for which many people have a share. It is important that whatever is produced shall not extend over a long period of time. Many feel that a pageant requiring a large number of rehearsals would tend to exhaust people. Whatever is planned would be merely for the purpose of arousing interest and giving the people of the community a taste of what community drama is and thereby creating a desire for more. Once interest is aroused it is possible to proceed with the organization.

Constance D'Arcy Mackay has suggested that one means of arousing enthusiasm in groups of people is to read a play aloud at a gathering of representative people, afterward showing a small stage model artistically designed and lighted. There may well, too, be plates of the accompanying costumes.

Another method of interesting a community not predisposed to community drama, Miss Mackay has suggested, is to have an example of spontaneous story playing or educational dramatic work given by a group of children. When people see the power of drama actually

being used as an educational force they are more readily induced to make further use of it.

### *Knowing the City's Resources*

In making plans for the thorough organization of community drama which will mean the building up of a real art life, it is essential to have a knowledge of the city's dramatic resources. Those who are responsible for the development must therefore ask themselves the following questions:

- (1) Has a complete dramatic survey of the community been made?
- (2) Are there any groups making the promotion of dramatics their chief purpose?
- (3) What are the libraries doing to stimulate interest in community drama?
- (4) What are the schools, settlements, Young Women's Christian Association, Young Men's Christian Association, women's clubs, factories and other local groups doing to promote drama?
- (5) What is the church doing? Have any Biblical plays been produced in the Sunday Schools? Have other plays been produced?
- (6) Has there ever been any city-wide celebration?
- (7) How are the various holidays being accented?
- (8) How many outdoor plays and pageants have already been given? Have they been of a fine type?
- (9) What is the standard of children's and young people's dramatics in the community?
- (10) Has anything been done to develop educational dramatics?
- (11) What is the standard of adult dramatics in the community?

- (12) Has a circuit for groups of players been arranged?
- (13) What is the problem of the regular professional theatre?
- (14) Are the movies good, bad or indifferent?
- (15) If the town is of medium size, is there a good local stock company?
- (16) Does this stock company co-operate with the schools, giving an occasional Shakespearian play at the time when the schools are studying Shakespeare?
- (17) What is the problem of the vaudeville houses? Are they good, bad or indifferent? How much do the young people of the community frequent the vaudeville houses?
- (18) How many auditoriums are available?
- (19) Are these auditoriums adequate? Are they equipped with new or old scenery? If they are equipped with old scenery can anything be done to better what exists? Secure all possible information regarding all the facilities of existing auditoriums.
- (20) Is there a permanent meeting place where all local dramatic information is kept on file?
- (21) Is there a community theatre which focuses all the art activities of the community?
- (22) Is there an open air theatre where outdoor plays and pageants can be produced?
- (23) How can a strong permanent community drama committee best be formed?
- (24) In attacking the dramatic problem is it best to begin in a large way or a small way? (What has already been done will influence the answer to this question.)

- (25) In order to make an entering dramatic wedge in a given community what should be the first point of contact? The dramatic club? The schools? The churches? The factories?
- (26) How much expert leadership does the community already possess?
- (27) Is there any attempt to train dramatic leaders?
- (28) Has a dramatic institute or conference ever been held in the community?

What of outlying districts? If the city is a large one what is being done in the suburbs? If, on the other hand, the community has not more than 25,000 people, it is interesting to know what the smaller towns round about have been doing. Are they in need of help in their dramatic plans? Further, what can they suggest to the larger place? Very often the mouse can help the lion.

The greater the number of people who are set to thinking along the line of their community's resources the more widespread will be the interest and the feeling of responsibility.

#### *Individual Dramatic Groups*

A very important factor in the organization of community drama lies in the individual dramatic group whose work can be greatly strengthened through a plan of organization which will help to relate the small dramatic groups which should be brought together if the full community values in community drama are to be brought into play. It is important that these groups shall be made to feel that a plan which means a closer knitting together of the dramatic interests of the community will not involve a loss of independence or of entity, but will make it possible for each to make a greater contribution to the community.

The unrelated dramatic groups in any town or city usually consist of club groups, including dramatic clubs, boys' clubs, women's clubs, church groups and industrial groups. Each group will have to be considered as a separate unit, and then in its relation to the whole. In a large city, however, there will be groups on the East Side and groups on the West Side who never come in contact, who know little of each other's work. A remedy for this can be found in *Group Circuits*.

### *Group Circuits*

One of the finest plans ever evolved in community drama was that of the social settlements of Boston, which organized a settlement dramatic circuit. Thus a one-act play or group of one-act plays or a long play would be acted throughout the whole city, the players going from settlement to settlement in rotation. It is easy to see how this eliminated all duplication of effort or duplication of plays, since all plans were made in advance. The players in each settlement gained immeasurably from the contact and experience that such a circuit gave them. This is a plan that can be adopted by the dramatic clubs of any town or city.

A further suggestion for relating dramatic groups lies in the lending by one group to another of a volunteer worker who is particularly skillful and talented along some special line, such as costume planning or scenery making. This, too, results in a strengthening of the feeling that the small dramatic groups have a real contribution to make to community life.

### *Assembling Groups for a Festival*

Whenever it is necessary to assemble these unrelated dramatic groups for a festival the plan of the Boston settlements may be referred to. As each settlement had

its own well trained group, they were all organized and ready whenever a city festival was on foot. Moreover, each group learned something from its work with the other groups. Most of these groups found that the one-act play was the best for circuit purposes, though on special occasions such as Easter and Christmas, longer plays were given. Honorable mention was made in all the newspapers of the best work done throughout the year. If possible the work of all such groups should be co-ordinated with the work of the Community Theatre or Community Dramatic Center.

### *Club Groups*

Every dramatic club, no matter how small, should be made to feel that its work is of value, that it has a definite part in the general dramatic plan. Whenever possible a circuit should be arranged for dramatic clubs whose standards warrant it. They may play in schools, settlements, parish houses, and before other dramatic clubs.

### *Clubs Composed of Women*

Many clubs composed of women have dramatic committees, some of which do excellent work; others do work which needs to be pulled up to standard as regards choice of plays, tempo, lighting, scenery and other features. Many women's clubs try to produce plays with casts in which some of the parts should really be played by men. This makes the work unconvincing. There are a number of remarkably good one-act plays written for casts of all women such as *The Widow's Veil* by Alice Rossiter. In choosing a play with a cast of men and women which must be played by a cast composed entirely of women it is best to choose a romantic costume play such as *The Turtle Dove*, a Chinese fantasy, by Margaret Scott Oliver. Circuits can be arranged among the

women's clubs. A list of suitable plays for women's clubs can be had by applying to Bureau of Educational Dramatics, Community Service, 1 Madison Avenue, New York City.

### *Industrial Groups*

It is very important that the industrial workers of a community, so many of whom are foreign born, shall have the opportunity for self-expression and participation which dramatics offer. There is a great need for that contact through community drama with other community groups which makes for neighborliness and sympathetic understanding. As Joseph Lee has said: "Unfortunately most work under our industrial civilization is drudgery, which means that it is not suited to our human interests. . . . Our community singing, dances and dramatics bring back something of the ancient village life. Recreation is the restorer to the modern world of these ingredients, of man's spiritual ration omitted from our civilization, without which he is not quite alive."

By utilizing what already exists much can be accomplished. In large cities many industrial groups have dramatic societies which are continually giving plays acted in their own tongue. New York has many such groups of players, including Yiddish, Bohemian, Polish and Russian groups. Where such groups are discovered in any city or town they may always be applied to when a large city festival is being planned. They will add to such a festival much beautiful folk art in the way of costumes, songs and dances.

### *Drama within the Industry*

Every effort should be made, as has been pointed out, to bring about for those who work in factories the broadest possible participation in community drama. Very often, however, plays and other forms of the

drama are important phases of life within the factory and serve a variety of purposes. Sometimes, for purposes of instruction in advertising or selling methods, ideas are given dramatic presentation. Again, a play in which members of the office staff and other employees come together may be used to increase the esprit de corps of the workers. It is important, too, that one working group, the members of which may be of one nationality, shall present in dramatic form for the benefit of their fellow workers some of their customs, traditions and folk lore. The folk festival into which folk songs and dances are interwoven is therefore excellent both for use within the factory and in the community, and in participation with other groups in festivals and pageants.

The suggestion is made that much creative ability might be stimulated by the offering of prizes to workers for original plays or pageants. This is particularly true of the factories which have their own theatre and often their resident dramatic director. One of the most notable examples of the theatre within the industry is that of the Goodyear Rubber Company at Akron, Ohio, where plays, operas and pantomimes are given by the employees.

### *Dramatic Material*

Pageants in which the audience participates as chorus have very great value for industry, though only a few attempts have been made in this field. For a suggestive industrial ceremonial see Appendix A.

For factory groups which have already had practice in dramatics and singing *The Will of Song* by Percy Mackaye will be found suggestive. Among the plays with large group effects given by factory workers may be mentioned *The Forest Ring* by William C. DeMille, *A Midsummer Night's Dream* by Shakespeare and DeKoven's *Robin Hood*.

Too many dramatic workers make the mistake of thinking that a cheaply popular type of play is all that appeals either to industrial groups or to an audience of their friends. A group of factory girls in a New Jersey city presented a play of Chinese costumes and imagery, *The Turtle Dove*, by Margaret Scott Oliver. The director used the educational dramatic method and brought out all the cultural points in the play. The girls became interested in Chinese costumes, customs and manners. They delighted in the color and in planning the scenes. Within a short time another director took up work with this group and presented a minstrel show with the same girls. The minstrel show went off as well as would be expected, but after it production interest waned and the dramatic group distintegrated. The minstrel show had no permanent interest, no power of growth. On the other hand, the play a little beyond their powers held the girls and gave them something to work for. The minstrel show that took little effort failed to stir more than a passing interest.

In groups of this sort it is best to begin with a simple yet interesting play and go steadily forward to more advanced plays. Dramatic workers who have had experience in this work declare that the best type of plays which can be brought to industrial workers are those which have in them a breath of the out-of-doors and which devolep an appreciation of the beauties of nature. A fine play which takes a group of industrial workers imaginatively into the heart of a forest is giving them pictures to which they can return after the day's work. Rehearsals for industrial workers should not last more than an hour at a time. Over-fatigue should be avoided. Any pageant given in connection with a manufacturing group should be produced in the nearest park or armory or hall, but not in the factory yard if it is barren and ugly, though occasional rehearsals may take place in the yard.

## Church Groups

All through the Middle Ages, the church was the home of dramatic experiment. The drama as we know it today came from church drama. Miracle and morality plays were acted throughout the length and breadth of Europe. The fact that the drama is now being increasingly used in the churches does not mean something new. It simply means that drama has gone back to its original home.

Where drama is used in the church it is naturally religious in nature. There is a wealth of fine material to be had. Among it may be mentioned the old morality play of *Everyman*; *the Star of Bethlehem* by Gayley, *Why the Chimes Ring* by Elizabeth MacFadden, *The Pilgrim and the Book* by Percy Mackaye, *Eager Heart* by A. M. Buckton and the Dramatic Services for Easter and Christmas arranged by Roseamond Kimball, all of which can be ordered from Samuel French and Company, New York City. Each of these plays has had church production.

For Sunday school use there are several books of Bible plays. One that is widely used is *Bible Plays for Children* by May Stein Soble. These plays are arranged according to the educational dramatic method with a preface which fully explains how to produce them. Among other books dealing with the subject is *Dramatization of Bible Stories* by Elizabeth Erwin Miller, University of Chicago Press.

There are many groups of parish players in parish houses where the one-act play is in wide use. For this, experience has proved that the folk play and the poetic play are the best, such plays as *The Land of Heart's Desire* by William Butler Yeats and *Spreading the News* by Lady Gregory. (See Appendix 3 for list of drama for churches.)

## *City-wide Organization*

The whole problem of dramatic engineering is so new that it has to be worked out step by step. A plan should be evolved that will, on certain occasions, unite all the dramatic groups of the city or town, and yet be elastic enough to leave each group free to work out its own problems.

How is this to be done?

As a rule, the best way in which to draw all the dramatic forces of a city together and inter-relate them, is to have a dramatic festival, pageant, civic masque, or outdoor play in which large numbers of supernumeraries are used, and in which the related activities give scope to hundreds of people along lines of designing, dyeing, costuming, organizing, drilling, singing and dancing as well as along executive lines.

*Civic pageants or festivals must not be given too often or else they become monotonous.* The plan of Peterborough, New Hampshire, where a large festival is given every four or five years with minor festivals or plays in between, is an example which cities, towns and country villages may well follow. The outdoor play which has large group effects can be readily substituted for the pageant, and will not become so monotonous.

## *Civic Celebrations*

Advantage should always be taken of such national occasions as the Pilgrim Tercentenary or the Shakespeare Tercentenary. It is possible to work out a plan using the birthday of some local or state celebrity such as was done in Indiana for James Whitcomb Riley. Such celebrations should be made to permeate the life of the city through every known channel.

## CHAPTER II

### ORGANIZING FOR COMMUNITY DRAMA

**I**T may sometimes seem, in communities where resources are limited and there is apparently little leadership, that the building up of an organization for community drama is an impossible task. Experience has shown, however, that by starting in a very small way, by meeting the immediate need and by working slowly, the ultimate goal will eventually be reached. A group of girls in one small community started a dramatic work which grew by preparing a wardrobe of costumes, many of them collected from the attics of townspeople, which was sent to groups throughout the county wishing to use it. In another community a dramatic program was initiated by a group of girls who devised some simple scenery which could be shipped to various parts of the district. A start may sometimes be made by getting the local library to place on its shelves books relating to the drama. The discovery of the people in the community who are interested in the drama and who have some knowledge of its technique represents still another way of making a start.

Leadership is the most important element entering into the development of community drama and very careful consideration must therefore be given the building up of a working organization which will assume responsibility for the working out of the program, will see that the value of all work is conserved and that there is a continuous growth and a constantly widening plan which will permeate all parts of the community.

The building up of the working organization offers splendid possibilities because of the wide range of inter-

ests which may be represented. Community drama calls upon the resources of many kinds of people. There are the people interested in writing the plays and there are those who want to produce them. There are others whose abilities lie along the line of scenery making, of costuming and of production. Still another group will be found who, because of their art interests and their desire for the progress of their community in art development, will give of their time and energy to foster the movement. Those who are talented in music have their contribution to make. There are, too, the people whose executive ability makes it possible for them to undertake the business details and to make successful a community venture along art lines.

These people may be called together to discuss the needs and resources of the community and from it will develop a working organization which with its various committees will call into play the talents and abilities of many people.

### *The Permanent Committee*

The permanent committee which will evolve from the calling together of the people of a community most interested in the drama and best fitted to develop a working plan should be widely representative of community interests. Literary clubs, musical clubs, the churches, settlements, schools factories, patriotic societies, the American Legion and other groups will all have their contribution of leadership to offer. Very often in initiating the program such a committee or group will have few resources and facilities with which to work. This, however, ought not to discourage any group from beginning activities, starting with whatever leadership is available and developing the work as leadership and resources are built up.

## *The Experience of One City*

The experience of a Southern city is typical of what may be done when interest is aroused and shows how a plan of organization may be developed.

Here the community drama organizer of Community Service invited to an informal conference six people of the community who were known to be particularly interested in community drama. At this conference there was a discussion of the possibility of developing a permanent dramatic organization in the city, and plans and programs were drawn up. Those present suggested the names of forty-five others interested in dramatic work and invitations to a later conference were sent the people suggested. Twenty-five responded to the invitation and at the second conference the organization of a community drama club was launched. A chairman, vice-chairman, secretary and treasurer were elected at this meeting and a play reading section was organized in connection with the club.

Following this conference invitations were sent to 200 people in the community to attend the one act play *Suppressed Desires* presented by members of the club in the auditorium of the Women's Club. One hundred twenty-two people attended the performance, given approximately two weeks after the initiation of the movement, and much enthusiasm was expressed over the play which was beautifully staged and well produced. After the production the plans of the community drama club were presented to the audience and those present became members, paying one dollar membership dues.

Since this production membership has grown rapidly and the program has developed steadily under the general community drama committee and its various sub-committees. Each month a one act play of little theatre standards is presented, the admission charge both to members and non-members being seventy-five cents. A

different group presents play each time. Once every two weeks the play reading section holds play reading evenings which are free to members. At these evenings there are special evenings such as a talk on barnstorming in France, a discussion of a professional play running in New York which one of the members attended, and various other programs. One of the most significant results is that the community drama club has discovered a local dramatist and produced one of his plays.

#### *Organization of Community Drama in a Middle Western City*

In another city where it was desired to lay a thorough foundation for community drama rather than to produce plays immediately, twenty-eight citizens were called together to discuss the possibilities for dramatic development in their community. Those present selected nine individuals to serve on a committee of preliminary organization who, in turn, chose for a permanent committee of dramatic activities eleven people representing the interests of public and private schools, industrial plants, business clubs, social service agencies and the leading Protestant and Roman Catholic churches.

The committee on preliminary organization further offered the names of people who might be asked to serve on such general committees as the Survey Committee and Educational Committee. For the various sub-committees under the Educational Committee other names were offered. There were also presented the names of local people who had coached plays and pageants and had had experience along dramatic lines.

The object of the committee on dramatic activities, as outlined, was as follows: to formulate policies, organize committee and serve in general as a sort of council: to draft eventually a constitution based on actual working possibilities and activities projected, and to emphasize at

all times the need and value of discovering and training the best local talent so that leaders in the creative and working field of drama might become an asset to the community.

The Educational Committee, which was made up of specially selected members and the chairmen of the sub-committees, had as its purpose the directing of the people of the community toward a higher appreciation of the value of dramatic art, a better presentation of it, a larger participation in it by the selection and recommendation of plays of acknowledged literary merit; by dramatic literary programs; by securing competent directors and by providing publicity tending to stimulate wider interest in drama.

A number of sub-committees were appointed under the general Educational Committee. These sub-committees were as follows:

### *1. Community Groups*

The people composing this sub-committee represented schools, churches, industry, clubs and various dramatic groups, and the purpose of the committee was to organize dramatic activities among the members of each unit.

### *2. Special Days*

The purpose of this committee was to see that dramatic observance is given local and national holidays and special occasions.

### *3. Competition*

Through this committee it was planned to offer prizes to stimulate original creative activity in the designing of scenes, costumes and posters, and in play or pageant writing.

#### 4. *Publicity*

The function of this committee was to prepare and publish newspaper articles and special bulletins; to hold meetings; secure lectures; recommend books and magazines for the library and to do everything possible to help focus the dramatic interests of the community.

The second large committee organized was the Survey Committee whose purpose was to discover available resources, such as leaders, participants and artists; physical equipment, such as halls and stages for plays; out-of-door sites for pageants; scenery; costumes and similar facilities, and to seek out the organizations and neighborhood groups which are interested in dramatics.

This plan, it will readily be seen, stresses the importance of initial attention to the organization of a community along educational lines of dramatic art rather than to production. While it is recognized that the ultimate objective is participation by the people in actual production, it may, in some instances, be possible to wait until means have been evolved for the development of a community-wide program.

#### *The Play Producing Group*

In some cases, however, it is not advisable to delay the putting on of a definite program. Consequently it is necessary to organize very soon the play producing group which will be responsible, under the general direction of the permanent dramatic committee, for putting on plays or other forms of dramatic activities. One director of long experience has suggested that the following committees be created for the actual task of play producing and has outlined the duties of each committee.

Play Reading Committee  
Costume Committee  
Scenery and Lighting Committee  
Music Committee  
Business Committee

The Chairman of the Play Reading Committee may appoint a given number to serve with her for one production or for the season. It would, however, stimulate interest to change the play reading members with each new play. Select a play worth the time and trouble which will be spent in producing it. Plays should be chosen very carefully with the thought of the talent of the actors and the limitation of the stage facilities ever in mind. The approval of the director must be necessary for the final decision.

Members of the Costume Committee should be as familiar as the actors with the play. No small detail should be overlooked. People having a natural taste for designing and dressmaking should be chosen for members of this committee. If the production is a costume play the history of the period should be studied. The costumes should be authentic in every way. Some members of the committee may search for old prints which may be copied. Correct combination of colors is most important. Harmony of colors should not only be studied from the artistic standpoint, but also from the view of the player—in other words, suit the costume to the player—the player to the costume. At least one artist should be a member of this committee. It is quite popular to have small models made of the costumes in the workroom. They create interest, and errors may be corrected, saving time and money. After the performance the costumes should be cataloged, together with what properties are to be kept, and carefully stored. Thus a community will have the nucleus for a permanent wardrobe.

The Scenery and Lighting Committee have unlimited opportunity for work. People interested in architecture, painting, carpentry, electricity, should be chosen for this committee. A stage model should be made. If a play is produced in a given period, very careful study should be made of the history of this period so that no jarring note may creep in. The chairman of this committee appoints an experienced electrician to take charge of the lighting. Groups interested in lighting may, under this experienced guidance, try out the different effects. New books which will be of great help are constantly being written on the subject. Among them are suggested the following:

*Shakespeare for Community Players*—Roy Mitchell

*The Art Theater*—Sheldon Cheney

*Costumes and Scenery for Amateurs*—Constance D. Mackay

(For additional works see Bibliography, page 151)

The Music Committee will be responsible for both the incidental music and the music used between the acts of the play. Great care should be taken to keep the music in sympathy with the play. Often this is quite overlooked. It is not unusual to find people who will be interested in writing incidental music. One play which was produced several times in New York City called for a good deal of incidental music. In every case the school producing this play composed its own music in preference to using that which had been used by another school.

The Business Committee should be responsible for the budget and the chairman of all other committees should report to the chairman of this Committee. The Business Committee will secure the hall, take charge of the

advertising of the play, and will make it their duty to see that the actors have an audience worthy of their efforts.

*The Dramatic Director.* The dramatic director is a factor of primary importance in play production. If possible, therefore, the services of an experienced director should be secured. A well-known leader in the field of community drama has said that even in instances where very limited funds are available the expenditure of this money for a good director will be the best possible investment. Naturally, the volunteers who work with such a leader themselves receive invaluable training and can in turn pass on the torch.

It is important that a director shall be chosen in whom the committee will have confidence and to whom they can give absolute power. The director must be the ruler of a performance if it is to be a success. He should not act in the performance. Suggestions should be discussed with him at other than rehearsal hours. The director should be a person of great tact and creative ability. The element of community leadership as well as the requisite dramatic equipment is essential. He should be able not alone to direct the play production but also to stimulate the creative co-operation of those in charge of scenery, costumes and music, for by calling into play creative faculties which are perhaps dormant real community dramatic development is made possible. The director will arrange the hours for rehearsal and post them as soon as possible. He will supply the music director with music cues and the electrician with the light plot. The director will be given two assistants:

*The Prompter*—who sometimes acts in the capacity of assistant director. It is his duty to be present at every rehearsal and be as familiar with the play as the actors. It is an excellent idea for the prompter

to make a prompt copy with all business written on the margin. This often saves a great deal of time and discussion.

*A Property Man*—whose duty it is to provide for every article needed by the actors in the play. If the play warrants it, a property committee may be formed.

## CHAPTER III

### THE DRAMA INSTITUTE

Community drama will become a vital force, as has been suggested, only as there is built up a strong leadership which must be supplied to a great degree through volunteers who have natural gifts along dramatic lines but who need training if their contribution is to count.

Institutes for the training of workers have therefore come to be an important phase of the community drama program. These institutes may last one week or several weeks. The more time devoted to them, the better the results. To be thoroughly successful the institute should be soundly organized in advance and should receive dignified, interesting publicity.

In some instances institutes for the training of volunteers may, if it is necessary to arouse general interest in the movement, be preceded by an institute of two or three days' time to demonstrate community values involved in a community-wide dramatic program. Such an institute may consist of talks on community drama and its values and general lectures on play production: In connection with the institute there may be shown models of stages and exhibits of posters and pictures, illustrating the new art. Generally the speakers are specialists brought from out of town.

The chief emphasis, however, is upon institutes which will give very definite and practical instruction on play production, stage technique, lighting, scenery and all the various phases of a community drama program.

#### *Arranging for Institutes*

As has been suggested, much depends upon the preparations which are made for the institute and the way in

which the value of such training is presented to the community. In preparing for an institute for the training of volunteers the following suggestions have been found helpful in a number of communities.

1. List names, addresses, telephone numbers of local group representing clubs, churches, schools and neighborhoods, who will compose the institute committee. It is well to stress the need of the lay person interested in the development of community drama rather than the professional type.
2. Secure the telephone numbers and addresses of experienced people who would be available to help on the institute program—such as a costume or scenic artist writers of plays from the University, dyeing specialists and others. Some of these may be enlisted as faculty.
3. Make sure of good publicity through newspapers, clubs, schools, churches and other community groups.
4. See personally as many individuals as possible, including the paid workers and officials of community groups. It may be well to follow such conferences with letters, giving definite information regarding the institute.
5. Arrange for a place where the institute can be held—any room large enough to accommodate the class and to allow for play producing. Sometimes library rooms may be secured for the purpose. Provide two screens, a small stand and similar equipment to be used in the demonstration of plays. It is well to have a room attractive to the eye.
6. Have ready information regarding local conditions—such as a brief resumé of drama and pageantry work recently developed in the community or particularly telling facts about needs. Have on hand names and

producers of one-act plays which have recently been successfully given.

7. Secure the co-operation of library and stores for display of all drama material and posters. Local dramatic groups may be willing to lend good pictures or programs of their recent productions. This would help in arousing local interest.

8. If the organizer comes from outside the community arrange for desk space in the office of Community Service or other group promoting the institute.

*A Special Holiday Institute.* The preparation for a special holiday is urged as an excellent way of arranging a drama institute. This plan was recently carried out in New York City by a Community Service dramatic organizer who very successfully established a workshop of directors. Realizing the opportunity offered by the Christmas season, the organizer began early in November to make definite plans for training by selecting the one-act play *Why the Chimes Rang* by Elizabeth McFadden, as offering unusual possibilities for demonstration purposes. Through the co-operation of a local group a meeting room with a stage was provided. Announcement was made that a four day institute would be conducted for directors interested in producing *Why the Chimes Rang* during the Christmas season. Fifteen people were enrolled. As a result of the institute seven performances of the play directed by various members of the institute were given in New York City.

#### *Programs*

Under the auspices of Community Service a number of cities have held institutes for the training of volunteers which have been of a varying length. Some of the programs which were carried through will be of interest to communities planning for the training of volunteers.

*A Drama Institute of One Week.* Tacoma, Washington, held an institute which consisted of six regular meetings conducted by the Drama Department of Community Service, and four demonstration performances of standard plays by the Drama League Players. Beside this there was an exhibit of plays, pictures, programs, costumes, books on the theatre, magazine articles on pageants, play lists, catalogues and model stages.

*Topics Discussed*

Choosing a Play	Stage Technique
Producing a Play	The One Act Play
Vocal Technique	Notes on Foreign Theatres
Diction	Bibliography for Adults
Gesture	Bibliography for Children

*Topics Discussed With Demonstration*

Stagecraft	Effect of Lighting on Make-Up
Lighting	Make-up
Properties	Publicity for the Amateur Play
The New Lighting	The New Theater, A Model Stage
Lighting Equipment	

The 47 Workshop, a Laboratory of American Drama

*A Five Weeks' Drama Institute.* A drama leadership training school, five weeks in duration, was conducted by the Drama Department of Community Service of Boston for the purpose of increasing the resources of the community in volunteer dramatic leadership, and to raise the standard of community drama. This training school was an example of what can be done in drawing on the art forces of a city. All the instruction was given by local people, and by arousing local interest it was possible to secure the services of such lecturers and experts as Professor

George P. Baker of Harvard, Joseph Lindon Smith and Henry Hunt Clark of the Boston Museum of Fine Arts, Oliver Larkin, Assistant in the Fine Arts Department of Harvard University, Dr. Richard C. Cabot and others.

The course was conducted according to the practical Workshop Method. It was open to men and women engaged in some form of dramatic work who desired to further their technical knowledge, and also to those who were seriously contemplating dramatic direction. The fee for the five weeks was ten dollars.

The enrollment was limited to fifty pupils. Certain general lectures were given all the students but small groups were made up on the basis of special interests. This made it possible for intensive training to be given those wishing instruction on lighting, costumes and properties, and other phases.

The first week was known as Planning Week; the second, Scenery Week; the third, Costume Week; the fourth, Lighting Week and the fifth, Production Week. The program was as follows:

### *Stagecraft*

#### *Planning Week:*

Monday, February 28th	Outline of Course
Wednesday, March 2nd	Reference material. Staging the Play
Thursday, March 3rd	Color Schemes

#### *Scenery Week:*

Monday, March 7th	Lecture on Scenery
Wednesday, March 9th	Demonstration of Scene Painting
Thursday, March 10th	Demonstration work

#### *Costume Week:*

Monday, March 14th	Lecture, Costume and Properties
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Wednesday, March 16th	Demonstration of Costume Making
Thursday, March 17th	Demonstration work

*Lighting Week:*

Monday, March 21st	Lecture: Lighting
Wednesday, March 23rd	Demonstration of Lighting
Thursday, March 24th	Demonstration work

*Production Week:*

Wednesday, March 30th	
Lecture: Make-Up (Monday March 28th)	
Dress rehearsals demonstration play	

*Coaching Demonstration*

Outline of the Course	
Presentation of life studies, by students	
Reading of the play. Casting of groups	
Play rehearsals by groups	
Coaching demonstration	
Play rehearsals. Section of final cast	
Dress rehearsal	

In addition there were such special lectures as *Drama and Life*; *Producing a Play*; *Pageantry*; *Community Value of Dramatics*.

*County Institutes*

Under the auspices of Community Service three-day institutes were conducted in six small communities in Warren County, Ohio, with population ranging from 600 to 2,200 people. At these institutes instruction was given in community music and recreation as well as in the drama.

During the first day's session the time was devoted to a presentation of community drama, an interpretation of

its values and of its meaning in terms of community life, a discussion of the background of the movement and other topics allied to the movement as a whole. There was, too, a discussion of pageantry and its value for civic celebrations and for the stimulation of local pride. Out of this has developed a plan for a county pageant in which each of the six communities will be responsible for an episode.

The second day was taken up with organization and a discussion of the dramatic problems of the town, which in small communities invariably centered around the moving picture. The dramatic organizer suggested suitable films which might be secured and sources of supply. The points discussed the previous day were brought out and local application made. This question and answer period with the discussion it never failed to invoke was felt to be one of the most valuable phases of the institute.

During this day the mothers and older women were organized into play reading clubs which are virtually drama appreciation clubs. High school dramatic clubs were organized for the production of high standard plays. Since these clubs were always organized with open membership, it has been possible to draw into them young men and women and the other members of the community.

In some communities another permanent group left was the Storytelling League, while in one or two towns camera clubs were organized as the result of the emphasis laid on the development of an appreciation of the natural beauty in the community.

The community drama section of the third day's program was devoted by the community drama organizer to pulling the groups together, driving home needs and possibilities and giving those present practical suggestions regarding programs and play production.

Other examples of institutes might be quoted. The Drama League of America gave a summer institute covering a period of twelve days for English and drama teachers and for the training of community and recreational workers. Information may be secured by writing 633 Fine Arts Building, Chicago, Illinois.

## CHAPTER IV

### FORMS OF DRAMA AND THE COMMUNITY DRAMA PROGRAM

Even the most thoroughly trained dramatic workers will not be successful in community drama unless they keep in mind certain fundamental principles and adapt their programs to the needs of the community. No ultimate law can be laid down for attacking any given situation. There are a hundred things which need doing; the test of the dramatic worker is in the choosing of what should be done and the finish and skill with which it is done.

There must be a wise choice of the forms of drama to be used and an adaptation of these forms to the needs of community groups, which will result in a well rounded program and in the development of standards in dramatic work.

In addressing a group of dramatic workers Sam Hume said, "We need to develop standards and taste in this country. You must develop such standards in your citizens, and your singing, drama and community art may come of themselves. It is for you as community workers to bring in some standards, some taste; to get the people in such a way as to have a widespread participation. But this means that each one of you should be a thoroughly developed individual with a vision and an imagination. It means a definite program and thorough co-operation and you have got to deal with individuals, with city counselors and politicians who think only in terms of things they have known.

"There is something more fundamental about this whole work you are doing than one is apt to recognize. The pageant or any allied form of art goes down to

fundamental principles. It depends largely upon your personality or outlook, your contact and your sympathy with all these various things. You must be a leader, a civic entertainer along these lines. You must have that personality and that contact with reality and with American life as we know it, in order that you may get your opportunity and mix with the people in your community.

"If it is simply to give a man an opportunity to do stunts and to give him a place in the public eye, it is not worth while. There should be something which is consecutive and accumulative in every community. A pageant may be necessary in order to draw public attention to a stone monument, and that is being done; but if it exists for that purpose alone, it is not accomplishing much. There should be a plan of follow-up. This means that the plans and the particular individuals must be on the ground at the right time. All these things depend upon competent development and leadership. That is essential and you must have it. We have to have interest in the sense of doing something worth while for its own sake and for the effect it has upon the individual."

#### FORMS OF DRAMA

Because of the importance, which Mr. Hume has pointed out, of choosing the form of drama which will secure the participation of many groups and will be best adapted to the needs of the various groups, a word may be said for the benefit of the more or less experienced worker regarding the different forms of drama which can be used.

#### *Tableaux*

The very simplest form of community dramatics for adults is the static form of the tableau. Tableaux should, however, be used sparingly, and should be very

well done. Any set of tableaux should be grouped around a main idea; otherwise they will give a patchy and sporadic effect. Such a master of the art of posing tableaux as the late John Alexander always had a definite theme for a tableau evening. That is, there might be an evening of tableaux of famous queens, or of pictures posed to illustrate old songs, or of a series of portraits by artists such as Gainsborough. With these tableaux appropriate music is always used. This represents the tableau in its most sophisticated sense. But other and simpler tableaux can be given, accompanied by music. Suggestions for such tableaux are offered in material on Washington's Birthday which may be secured from Community Service.

### *Pantomime*

Pantomime is said to be one of the simplest of dramatic forms, yet it is one of the most difficult to teach people who have had little or no dramatic experience. During the past few years there has been a steady growth of the ancient art, not only because of its artistic value but for the training it affords the actor. As it has to be gotten over entirely by posture, gesture and expression, not only of the face but of the entire body, it imposes the most careful preparation and must be presented with absolute precision and perfection. The action must co-ordinate with the idea and no movement can be made that does not convey a pertinent meaning. There is induced on the part of the actor the habit of restraint, control and careful analysis of a part with all its inner motives and aims. The pantomime also develops the imagination, does away with self-consciousness and teaches the artist the knack of getting over the particular points he wants to make.

Pantomime should always be accompanied by music and where the players are new to the art, only the simplest pantomime should be chosen. For a beginning

group a simple pantomime would be Aesop's Fable of The Sun, Wind and the Rain. For more advanced players more involved pantomimes are practicable.

Only two sorts of settings are possible for the pantomime. It may be played against a neutral setting or a flat poster setting. In so far as possible all furniture and properties are eliminated in a pantomime. Only the properties actually needed for the action of the piece are placed on the stage.

It is important that the pantomime be followed up with other forms of dramatic art and be used only as one phase of a many-sided program.

### *Dance Poems*

Dance poems which combine both dance and recitation are allied to pantomime but they are used only in technically advanced community theatres. They are one of the latest experiments of small theatres and should not be attempted unless they can be done perfectly. For these, poems of Vachel Lindsay, Lizette Woodworth Reese, Lawrence Hope, Omar, and Shelley are used.

### *The One-Act Play*

The one-act play is the play most in use in community theatres. It is the short story of the drama. A program of three or four one-act plays makes up an evening's entertainment. These plays should be chosen with great care. A comedy should always balance a more serious play. Where a longer play proves too short, a one-act play may be used as a curtain raiser. With all clubs, dramatic societies, and school groups, the one-act play is gaining in favor.

Where four one-act plays are given in an evening, they may be produced by one director, or each play may have its own director. They may be acted by one group of people, or four different groups may participate. It is this flexibility which makes the one-act

play at once so interesting and so useful. (See Appendix C for list of one-act plays.)

### *The Long Play*

The long play should be attempted by amateurs only after they have had considerable practice, and then it is wiser not to choose too long a play. The effect left on the mind of the audience should be one of vitality and crispness. (See Appendix D for list of long plays.)

### *The Masque*

The Masque is a dramatic form in which few or many people can be used according to its type. It tells a definite story, as does a play, but its characters are either symbolic or mythologic. It is usually written in verse, or in poetic prose. It is a form which has been handed down from the time of the Elizabethans to the present. All masques contain dances, and usually incidental music as well.

### *The Festival*

The festival is a form of drama less chronological than the pageant and less dramatic than the masque. It usually has a simple theme into which dances and choruses are introduced. It is one of the most primitive forms of drama.

### *The Pageant*

Pageants, whether on a large or small scale, should be used sparingly in any community, for the tendency nowadays is to make them monotonous by having too many of them.

The pageant is the one form which uses large masses of people to advantage. Its sequences of episodes are usually historical. It is the one form of drama in which totally inexperienced players can take part with good effect. (See Chapter VIII for further discussion.)

## SUGGESTIONS FOR A PROGRAM

If the Committee on Community Drama, or whatever group is responsible for the development of the work, is to provide for the needs of small groups and bring them together in a city-wide plan of organization it should work with a definite plan in view which involves the mapping out of a flexible program. This program may be for a year's work or for five years' work planned in advance. It should be a program which will make for continuity and for the building up of a real art life.

A suggestion for such a program is contained in *Patriotic Drama in Your Town* by Constance D'Arcy Mackay.\* This program cannot be outlined here in its entirety but a resumé of its suggestions is given through the courtesy of Henry Holt and Company.

### (First Year)

For the first year have an Americanization program with an outdoor masque or festival showing the relation of foreign-born citizens. This can be produced on the Fourth of July or on Labor Day. In this first year particular stress should be laid on the Christmas community celebration around the Tree of Light. Have the singing led by the figure of Liberty, and have songs that are distinctly American in character such as *America the Beautiful* by Katherine Lee Bates; Arthur Farwell's *Hymn to Liberty*, and others.

### (Second Year)

This year may be a year of American myths, dramatically developed. Such a theme as Hiawatha or Rip Van Winkle may be used. The development of Indian myths lends itself particularly well to a city or town program, because it can be allied with music, games,

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\* Published by Henry Holt and Company, 19 West 44th Street, New York City, at \$1.35.

storytelling and similar activities. In connection with the main play there may be small spring festivals in parks and playgrounds woven around Indian myths, the coming of spring, the story of the moccasin flower, and others. On no account must the main theme be used in any minor festival, or it will become stale. The production of an Indian play on a large scale will naturally lead to the establishment of an outdoor theatre for this particular city or town. For the community Christmas celebration there should be included Christmas carols of Old England, next a few native Indian songs, then hymns by American authors.

*(Third Year)*

This should be a colonization year dealing with the people who helped to colonize America—a year of the pioneer spirit. For this there should be a simple outdoor play, with large group effects, given as the main celebration. In connection with this play there should be other plays of pioneer life in the high schools and grade schools, and a special performance of such plays in the Community Theatre.

For the Christmas celebration around the Tree of Light there should be the Christmas carols of the different nations which sent colonizers to America—English, French, Russian, Italian and Scandinavian. Each group should be in its national dress.

*(Fourth Year)*

This year should be an American author year. By this time a Community Theatre will be well under way, and it might devote its program to plays by American authors. Plays given in the high schools and colleges may also be by American authors; this is true of the plays given in the grade schools.

The main feature of the year may be a Fourth of

July celebration of foreign-born and American children. Full suggestions for the working out of a Mother Goose pageant along these lines is given in the book from which this is quoted, Mother Goose being an American author.

For the Tree of Light have a children's festival with Santa Claus presiding. Use music by American composers and songs by American authors wherever possible.

(Fifth Year)

This will be a year of local history with a pageant of local history on Fourth of July or Labor Day, with all the city schools and city organizations working for the pageant. Local and state history will be studied in all the schools. It is further suggested that on this year or one of the preceding years a float parade be given on Labor Day showing the development of Labor in this country, both in the home and out of it. Such a parade might be called *Pageant of the Lineage of Labor*.

The successful building of such a program as has been suggested will not only make for an increased appreciation of local and national traditions but will develop a local pride in the accomplishment of the community along dramatic lines. Above all it will insure a development which will make possible a degree of self expression for the individual that can be brought about through no other channel; it will, too, go far toward the fostering of an art life for the community that will enhance and deepen all cultural values.

## CHAPTER V

### PLAY PRODUCTION

It is exceedingly difficult to give definite suggestions regarding methods of play production. Each director through experience develops his own methods, adapting them to the character of the group with which he is working. The dramatic director who is just beginning and who is eager to work out problems in community drama cannot be too strongly advised that to take up one thing at a time and work it out to its natural conclusion is far better than to take up several things and half do them. In order that dramatic work in any community may grow and prosper, it is necessary to commence with the very foundation. Constant experimentation has proved that it is better to do a few simple plays expertly than to turn out a great many half-baked productions. For inexperienced groups it is better to begin with simple plays and work toward others of greater technical difficulty.

#### SOME OF THE PRINCIPLES OF PLAY PRODUCTION

Miss Katherine Searle, playwright and producer, in speaking before the Drama Institute conducted by Boston Community Service, pointed out the following principles of play producing which she states are important not because they are founded on tradition, but because they are founded on common sense.

##### *Naturalness*

The first of these principles, Miss Searle states, is naturalness. All acting should be based on observation of life and not on observation of the stage. For instance,

a student should never be instructed as to a character he is to play. He should be made to observe it. The object of the play is to enact a story in terms of real life. It is a splendid object but it requires close study of life to attain this end.

Observation of the merely external details of position and gesture is just as important as the observation of character. The one concerns the interpretation of the play; the other the stage management. The more groups are observed in the street, in the house or in places of public resort, the easier becomes the problem of grouping on the stage. If the powers of observation along this line are trained, the average amateur actor will not find himself puzzled when he has to join a group and the living figures will learn to adjust themselves to inanimate objects.

### *Simplicity*

The second rule of common sense play producing is simplicity. This refers not only to the acting but in an even greater degree to the setting and costumes. It is extremely important to emphasize only what is essential in the play. Instead of cluttering up the stage with violent and meaningless architecture or excesses in the way of furnishing, we now have only such backgrounds and furniture as we actually need. The effect is most restful.

### *Unity of Conception in Play Production*

The whole effect of a play is lost unless the director is the moving spirit. In this lies the greatest virtue of the art of play producing. It is hard to define the quality of unity. It is a matter of uniform tempo and of subordination of unimportant details. It also means a complete conviction in the mind of the producer as to what is actually important.

Granville Barker, the producer, states it is his belief that the entrances, the exits, the tables and chairs are of minor importance in a stage performance and that the learning of the lines of the play is not of first importance. Many people can, if they will, learn by heart the lines of many plays, but how many understand the lines they have learned? Mr. Barker reminds us that the actual content of the play rests not in what is said but what is suggested. This should be the producer's first study. What does the play actually mean and what actually are these characters which we are supposed to impersonate?

### *Speed*

The fourth principle of common sense play producing is speed, an element which is very essential in an amateur production. A warning should be sounded against languid acting. "Never bore your audience," says Miss Searle. "If you play with sufficient speed you will not bore them. Remember always you are playing before people who have voluntarily put themselves into captivity. Time seems long to any individual sitting still in darkness and looking fixedly at one spot. Therefore, to shorten the time make the play move swiftly. Cues must be rapidly taken up; contrasts must be as varied as possible.

### *Difficulties of Play Producing for Amateurs*

The first difficulty is always the selection of the play. The play must be a good play and worth producing. Inanity, senselessness, vagueness—these should be avoided in all the walks of life. They should be particularly avoided in the drama which is a direct imitation of life and in dramatic productions which have the ultimate object of forming taste. Language is the true origin of drama. If you present an idea of some sort, vigorously expressed, all the accessories of the drama, in-

cluding the beautiful stage, will fall into their places. It is in vain to say that scenery should be subordinate to the play if the play selected and the interpretation of it are inane, while the setting is original and fine. On the other hand, it is a wonderful experience to put forth on the stage a vigorous piece of thinking and see the reaction one gets from an audience. One realizes then that it is people's ears which demand satisfaction first and foremost. They really do want their understanding satisfied, and there is far more understanding abroad than is usually supposed.

### *The Actor*

Very often the actor himself adds to the difficulty of production. Many people seem to feel that acting is most easily picked up. Its technical difficulties are few compared to those of music and painting. But just because it seems easy for some people to act, it is difficult to persuade them of the necessity for study. It is, therefore, necessary that amateur procedure shall lay down certain rules and stick to them. These are:

1. To take up cues rapidly
2. To speak slowly and distinctly. (It is the taking up of cues which gives a play swiftness, not the rapid speaking of the lines)
3. To make only such gestures as have a meaning
4. To walk directly and definitely from one point to another on the stage without hesitation or timorousness
5. To turn to the other actors in the shortest and simplest way
6. To learn the art of standing still until action is called for
7. To learn to speak from every part of the stage in whatever position the action requires

8. To be ready to shift from one position to another during rehearsals.

### *The Prompter*

The prompter is apt to be another stumbling block. Good prompting consists in the prompter's preceding rather than following the actor. To do this it is necessary to keep the finger running continually along the text with occasional glances to see if the actor needs steadyng. This is a position which really requires experience or if not experience it requires habits of promptness and accuracy. The prompter should sit beside the producer in rehearsals; his eyes should never leave the book.

### *Interruption of Rehearsals*

One obstacle the producer is apt to provide for himself. This is the inclination to perfect details at the expense of the whole play. Drill on small points as such should come early or in special rehearsals assigned to special actors. When rehearsals have advanced it is much better not to interrupt. The habit of interruption in rehearsal militates against speed in performance. A dress rehearsal should never be interrupted.

### *Two Great Obstacles*

For neglect in coming to rehearsals and in learning lines there has never been a satisfactory remedy in the amateur world, and yet these two faults account for the innumerable amateur entertainments which fail to entertain. They remain the two great obstacles in the fall of the amateur play procedure and have to be met as they occur.

### SCENERY

In giving plays it is necessary to make use of all kinds of auditoriums and assembly halls from the improvised stage in the barn of the country district and the auditorium of the high school or town hall to the perfectly

equipped little theatre. It is therefore important that the dramatic director shall be prepared to make all kinds of adaptations. For example, if the floor of the hall does not slope, the stage must be raised three or three and a half feet from the floor.

### *Cyclorama*

The problem of devising scenery should not be difficult and the lack of stage property should not cause any community leader to hesitate to attempt a simple play. The least expensive scenery is the so-called new scenery. Many theatres now make use of the cyclorama made of heavy curtains, hung on a semi-circular iron frame which can be used for almost every type of play except for a kitchen scene. If only one cyclorama can be afforded these curtains should be a forest green denim or some neutral color. Some of the curtain-cycloramas in use in little theatres are made of Canton flannel, velour or plush. The colors most in use are pale gray, faint sky-blue and deep blue. A Canton flannel cyclorama can be had complete for approximately \$35, if made by the people of the community.

Where there must be a proscenium curtain, some heavy material such as Canton flannel, denim or felt should be used. This curtain should be parted in the middle and hung on rings to a strong curtain-pole so that it can easily be moved backward and forward. Dark green is usually the best color for such a curtain. If, at the beginning, even such a curtain as this is too much for a rural community to afford, then let everyone give some old curtains, or couch covers, or strips of old woolen dresses, or cloaks, after a thorough canvass of the neighborhood has been made. Have all of these dyed black and then stitched together to make a curtain.

Likewise, for a community having very little money, it is well to build folding screens for the stage. These screens should be constructed as an ordinary wooden

clotheshorse is constructed, and the tops of the screens should be higher than the top line of the proscenium curtain. They should be so arranged that there will be an entrance at background or at right and left. Imitation windows can be fastened to the screens. When such wooden frame screens are built they should be covered either with compo-board tinted a neutral shade, preferably a pale gray or oatmeal color, or with burlap stretched tautly across. (Compo-board can be had wherever architect's supplies are carried.) This set can be used for realistic scenes. Probably the least expensive way to secure burlap is to purchase it in bolts from such companies as Charles Broadway Rouss, 549 Broadway, New York City. Theatrical supplies of all kinds may be secured from concerns such as the Theatrical Stage Rigging Company, Syracuse, New York.

#### *Pylons*

With many cycloramas in community theatres where the staging is in the hands of experts, pylons are used. Pylons are square and oblong blocks of wood painted a neutral color, usually to match the hangings which they accompany. They can be utilized to form all sorts of combinations like children's blocks.

Pylons may also be constructed on light wooden frames made of 2" board strips. Over these frames canvas, fabrikona or unbleached muslin may be tacked. The size of the surface of the oblong pylon should be  $2\frac{1}{2}$  x 18' if the dimensions of the room permit of a height of 18'. The canvas should be painted in broken color—first a coat of light grey with spots of darker grey flecked upon it. This flecking may be done by an ordinary sponge. Blue paint or any other color may be used instead of grey. Broken color receives any color or light thrown upon it.

#### *Cost of Scenery*

Scenery does not have to be expensive in order to

be beautiful. Simplicity is the one thing to be striven for. Some very wonderful effects have been obtained by community theatres in which the least expensive materials were used. As proof of this there is the following description from a recent book on little theatres:

"With only the scantest sums to draw upon, the scenery was remarkably atmospheric and remarkably differentiated. Its very simplicity was an asset. For the first act. . . . the walls were a neutral gray. There was a wide window at back opening on a night sky faintly powdered with stars. The furniture in the room was neutral tinted. A fire glowed redly on the hearth. There was a three-legged stool nearby; and when *Ann* entered and flung off her bright red cape. . . . the whole room started into unity and life. It was a singularly satisfying setting, and cost \$3.25."

These are some of the effects that can be obtained with compo-board plus imagination. In general a cyclorama of cotton-backed plush curtains costs \$150. A cyclorama of canton flannel or burlap curtains can be had for about \$30; a cyclorama of unbleached sheeting dyed deep blue can be had for \$15. or less. It all depends on the size of the stage.

*Remaking Scenery.* The Peabody Playhouse of Boston can teach a lesson to little community theatres who face the problem of remaking old scenery. This in particular applies to groups of players who have to use temporary halls or auditoriums, where battered scenery of the old type still exists. At the Peabody Playhouse an ugly brown and red dining room set was repapered with oatmeal colored wall paper making a fine neutral background for realistic scenes. Another ugly scene was repainted a deep and beautiful blue.

Further practical suggestions along these lines will be found in the books on Theatre Art listed in the Bibliography.

*Storing Scenery.* Scenery can be stacked back of the stage, in a scene loft or in the basement under the stage. In planning for storing the scenery, see to it that the place in which it is stored has the same dimensions as the proscenium.

## LIGHTING

One of the technical problems which people interested in community drama have first to meet is that of lighting, which is still in the experimental stage. In spite of the problems involved, however, one does not need to possess all the resources of a professional producer to secure excellent effects. Artistic results may be obtained by people who, although they have only the most primitive understanding of electricity, appreciate the need for the accentuation of certain effects and for obtaining variety. It is, of course, important, in staging a play, to consult the electrician in charge to learn the various lighting effects which may be secured and to experiment until the desired results are obtained, always keeping in mind the fundamental principle that there must not be too much light.

### *Some Suggestions for Lighting*

Bassett Jones, in a paper read before a meeting of the Electrical Engineering Society said:

"I am absolutely opposed to 'effects' on the stage—to the 'spot' which, I am glad to say, has been relegated to the Burlesque and Musical 'show'; to mechanical lighting 'stunts' of all kinds which tend to reduce the stage to what I have called 'a mechanic's universe.'

"Nor is it enough to merely flood the stage with light. The direction, quantity and quality of the light count for much. By direction, I mean the effect of the light in giving perspective and shadow, which is, therefore, of great moment in the picture. The best scene can be killed by distortion. Accenting the wrong high lights is like bad pronunciation in speaking—it jars.

"Possibly there has never been a case where asymmetric \* lighting of the stage did not have the best of the argument. Sometimes a silhouette is quite as interesting—even more so—than a full face effect. Whatever is done, remember the entire object is to paint into the scene just the atmosphere that will best serve to accent the acting situation whether that be farcical or tragic, or merely the presentation of an exquisite picture, dancing, music or what not.

"As to quantity, generally one cannot see for the light. Chromatic † value cannot be obtained at high intensity. You may have one or the other, but not both. With the use of high intensity comes the use of garish and crude color arrangements, for the color must fight for its life. Nothing fine can be done under such conditions.

"Upon quality depends a great deal—whether the scene looks hard or has atmosphere. This is largely a matter of distribution and diffusion. Shadows must be luminous and free from sharp edges. There must be no marked focusing—nothing metallic about the light.

"If we can draw any rule at all from the foregoing, it might be this: The least possible amount of light in conformity with the detail required, diffused and soft, but with a distinct general direction and quietly tinted."

In order to obtain color effect, the method of using colored screens before the lights is the most popular. These screens may be made from gellatin sheets in wooden frames protected by wire or by gauzes hung before the lights. If the lamp is very hot, you cannot use a gellatin sheet near. In this case, it is more practical and safer to direct the lighting through a gauze curtain hung several feet before the light. The frames for the gellatin sheets may be bought ready made from

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\* Asymmetric Lighting.—When a light effect is obtained from separate lamps to be asymmetric, the quality of light from each lamp must be the same at the point of contact and diffuse evenly.

† Chromatic—variation in color or intensity.

such stores as the Universal Stage Lighting Company, 24 West 50th Street, New York City, or they can be made in the following manner:

Cut a 2" frame out of a square of cardboard. Two of these squares fastened together by ordinary clips with a sheet of gelatine between, makes it possible to use the slide without danger of breaking. If gelatine cannot be obtained sheets of tissue paper may be used, though the paper does not permit the light rays to pass through as easily as does the gelatine sheet. For producing winter effects blue sheets may be used; for spring, red and amber.

In obtaining the beautiful effects, of which Mr. Jones speaks, which tend to make the lighting a part of the play, appliances may, as often as not, be homemade. To quote further from Mr. Jones: "I had believed some years ago that foot lights, these seemingly unnatural and distorting sources of illumination, could be relegated to the scrap heap. Since, I have learned the error of my ways, and am convinced of the importance of the 'foots' now that I have seen the unfortunate results of their abandonment. I, too, had imagined the stage lighted only from above and this we tried—I think in 1913—but only experimentally.

"The trouble is not in the foot lights per se. With purely overhead lighting the facial shadows are too pronounced because they are not luminous. The foot light should serve the purpose of relieving this contrast—not of reversing the intensity.

"So, too, depending on the situation, the foots require flexibility. Usually there is a locus of action in the scene. Here the maximum of illumination is required, both from above and below. There is required, therefore, a sectional foot light controlled in sections\*, and

\* A sectional foot light controlled in sections—foot lights built in sections, the lights turned on or off independently from the switchboard.

portable, so that it may be concentrated at one side or the other. A continuous foot through is neither necessary or advantageous. Rather should the foot be in the form of groups of two or three light units, the groups so arranged that they can be moved longitudinally from below, and the maximum intensity directed at will."

Again, the glare from the exposed filaments\* is a source of trouble. This can be obviated by setting the filaments horizontally, or nearly so and enclosing each lamp in a deep bowl-shaped metal reflector of the extensive type." By using the foot lights as Mr. Jones suggests, the difficulty of having the light apparently come from the earth, instead of the sky, is removed. With the use, in conjunction with these, of other lights stronger than the foots, the impression of diffused or natural lighting is obtained.

The most important thing in stage lighting is to have the lights flexible. It seems more satisfactory, for instance, to have lighting appliances not so perfectly constructed, provided they permit of a variety of colors as well as distribution. Mr. Jones says: "There is nothing on the stage so unwieldy or so inefficient as the common border light. For this we have substituted a line of white enamel or aluminum finish steel reflectors of various shapes depending on conditions.

"The border supports are of iron pipe, the larger units hung from the pipes by chains, so that they can be set in any location on the pipe and the maximum flux directed in any direction. This gives great flexibility in the lighting arrangement."

Of course on some stages it may be necessary to use more of these pipe border lights, and carrying Mr. Jones' idea still further, adapt his foot light suggestions to the border or overhead lights. Some producers have

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\* Exposed filament—the electric lamp is uncovered.

tried dividing the borders into sections, each a complete unit in itself—say four sections of three lights each, every section containing the essential beauty of the blue, pale amber and rose light combination which makes a natural light. This gives still greater flexibility than one pipe for they may be placed in different positions at the top of the stage, thereby emphasizing different spots on the stage.

In order to augment stage lights further, to produce beautiful shadows, to throw light through windows, to emphasize back drop or to silhouette an actor, there are small standing or hanging appliances which can be very easily made and which need cost but little. These are adaptations of the so-called "box" or "olivet" light. In places where the insurance laws are not strict it is possible to make olivet lights of common soap boxes, shallow and lined with asbestos paper, each box containing several electric lights of high intensity. These are easy to handle and can be readily put any place on the stage, either hung to the side or set upon some sort of a crude tripod. Here, as in the border lights, it is well to make provision for the magic color combination. If the insurance regulations will not permit of this kind of a box light, square iron roasting pans painted white inside can be used. This type of box light is a little more difficult to make and also a little heavier to handle, but it pays for itself in the end by its stability and long life. A common office drop light with a white painted or corrugated steel reflector can be placed in such a way as to throw a fine light on some particular object.

One of the most important appliances for beautiful stage lighting is the dimmer\* or reostat. There are all sorts of recipes for homemade dimmers but if the money can be saved in other directions it is advisable to buy a dimmer with theatrical lighting equipment.

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\* A dimmer—An electrical apparatus by which light is decreased and not cut off.

Small portable dimmers can be inexpensively obtained and it is more satisfactory to have two small ones than one large one.

For those wishing to make their dimmers the following suggestions are offered. In the bottom of a five gallon jug, three quarters full of salt water, place an iron plate which connects by wire to the meter. Connected with the wire which leads to the switchboard is  $\frac{1}{4}$ " brass rod on the end of which is a pointed brass plate  $3" \times 4\frac{1}{2}" \times \frac{1}{8}"$  thick. This rod is placed in the jug of water. By drawing the rod slowly upward the lights will be dimmed.

While the equipment which has been described will not meet all needs it is entirely adequate in the early stages of a community drama movement. The important thing to remember is the desirability of lighting a stage beautifully, harmoniously and softly, rather than brilliantly. Do not strive for bizarre effects in realistic plays but work out a lighting which shall interpret the spirit of the lines and assist rather than harass the actor.

#### *Lighting the School Auditorium or Town Hall*

The suggestions which Mr. Jones has to offer refer in the main to theatres which are well equipped and where in most instances it is possible to have the services of an expert electrician able to take Mr. Jones' directions and act upon them. There will, however, be many instances where the only facility consists of a stage in the school building, or local hall or auditorium, which will have electricity but may not be equipped with border or foot lights. In such cases it is necessary to bring in from the outside appliances which will meet the need.

Any building that is wired for electricity presents a usable medium for stage lighting appliances. The director need only consult with an electrician giving an

explicit account of what he wants and the electrician can, from one of the outlets, by means of a cable attached, introduce the current anywhere in the building. Foot light strips can be made, hanging borders or side strips all fed from this one outlet. It will not be necessary for the director to make these electric appliances himself because it is easily done by an ordinary electrician, if explicit directions are given. Another way to light a stage, if there are electric lights on the stage for ordinary lighting purposes (and the fire laws allow it), is to attach extension wires and use reflectors, thus carrying your lamp anywhere you wish on your stage.

#### ***Lighting without Electric Wiring***

The use of electricity has become so general that there are a few places today where electric lighting may not be utilized. In the very few rural communities, however, where there is no electric plant in the town, it is often possible to use the lighting systems such as the Delco Lighting System which will send batteries and lighting apparatus anywhere. Automobile windshield lights can be used to great advantage for lighting stages, and the new apparatus which can be attached to the storage batteries of any kind of automobile for the purpose of showing moving pictures and lighting a hall at the same time, may also be used to light a stage where there is no electricity. There are buildings which are lighted by gas only. In this case, properly protected gas jets can be used for border lights and footlights, as well as sidelights. Where none of these methods can be used, a row of kerosene lamps with reflectors would make very good footlights and bracketed sidelights which can be concealed by the curtains. The Gellatin sheets, described above, may also be used in connection with these methods of lighting. In lighting by kerosene as well as in other forms of lighting, it is essential to keep in mind the fact that it is better to have too little than too much light.

Among the books which contain chapters on lighting are:

*How to Produce Amateur Plays*, by Barett H. Clark.  
*On Building a Theatre*, by Irving Pitchell.

*Shakespeare for Community Players*, by Roy Mitchell.  
*The Theatre of Today*, by H. H. Moderwell.

(See Bibliography for publishers.)

### MAKE-UP

The art of make-up is exceedingly important and the amateur player should be encouraged to give greater consideration to it. If the actor does not look the part he is bound to be unsuccessful in his portrayal, no matter how well he may act the character.

It is suggested that every player learn how to do his own make-up. In all probability the best way to accomplish this is for him to sit in front of a mirror and apply the make-up until good results are obtained. No two faces are made up in exactly the same way and too much care cannot be given to the choice of the shades of rouge and powder so that they will blend into the natural coloring. One writer has suggested that the wonderful effects which can be produced by high lights, shadows, lines and curves of the mouth may be learned by studying the beautiful faces in art.

Mr. C. F. Deutschmann of New York who has the past forty years given his time to the art of make-up offers the following suggestions:

#### *Young Man*

Spread light flesh grease paint evenly over the face and blend it smooth with the ends of the fingers. Apply black grease paint with lining stump under eyelids and bring line a little further out to enlarge the eye. Apply carmine to cheek and spread evenly, toning down edges to blend with flesh color. Line eyebrows

with black or brown. Apply lip rouge to lips being careful to get none in the corner of the mouth, as it will make it appear larger. Apply powder over face and brush off with haresfoot. Touch chin slightly with Number 18 rouge.

#### *Young Woman*

Spread light flesh grease paint evenly over the face—very thin. Line the eyelids and eyebrows as for make-up for young man. Use blue grease paint if preferred. Apply powder with puff. Put on Number 18 carefully with haresfoot. Apply lip rouge according to the instructions for juvenile make-up. Number 18 rouge should also be used on the lobe of ears and on nostrils and chin.

#### *Old Man*

Spread dark flesh grease paint evenly over face using gray for hollowing or sinking cheeks or eyes if necessary, also for short growth of beard and for making eyebrows gray. For a healthy character use Lake on cheeks and chin and for inebriates also on the nose. Apply brown for lines or wrinkles and over-line with white to bring out more distinctly. Finish with powder. For heavier or sickly old man flesh colors are necessary and the lines should be much heavier.

#### *Old Woman*

Spread flesh grease paint and line with brown as for old men. If for cranky or cadaverous characters the cheeks, eyes and lips can be sunken with gray. To depict good natured characters use Number 18 rouge on cheeks, lower than is suggested for young woman.

#### *Child*

Very little make-up is required for a child. A little rouge on the cheeks and lips is sufficient.

To remove make-up, rub cold cream over face and wipe. Every actor should own his own make-up box. If this is impossible, the following articles have been suggested by Mr. Deutschmann for a general make-up box:

Light flesh grease paint  
Brunette flesh grease paint  
Sallow flesh grease paint  
Sunburn grease paint  
White grease paint  
Gray grease paint  
Blue grease paint  
Dark red grease paint  
Two or three eyebrow pencils—blue and black  
Eyebrow liner  
Crepe hair—all shades  
Spirit gum  
Powder—white, pink and brunette  
Rouge—Number 18  
Lip Rouge  
Nose putty  
Burnt cork

More detailed information concerning make-up may be found in:

*How to Make-Up*, a practical guide for amateurs and beginners with several illustrations, by S. J. Adair Fitz-Gerald. Obtained from Samuel French, 28 West 38th Street, New York City, price 75c.

*Shakespeare for Community Players* by Roy Mitchell. Obtained from the Drama League Bookshop, 29 West 47th Street, New York City. Price \$2.50, postage 10c. This book contains a splendid chapter on make-up.

*Making Up* by James Young, an excellent book containing several illustrations, may be obtained from the

Drama League Bookshop, 29 West 47th Street, New York City, price \$1.50, postage 10c.

A make-up box containing the necessary articles may be secured from the New York Drama League, 29 West 47th Street. In ordering it is necessary to state whether the material is to be used for a man or a woman.

## CHAPTER VI

### THE COMMUNITY DRAMATIC CENTER

If community drama is drama of the people it must find its home where the people are. If it is to grow in ever widening circles it must reach out into neighborhoods using whatever facilities offer.

#### USING EXISTING FACILITIES

The school, the church, the parish house, the town hall, the settlement, the auditorium and assembly hall, wherever they may be, thus become dramatic centers and should be used to further the art life of the various neighborhoods in which they are situated.

The community players of Des Moines, Iowa, use the auditorium of a high school building; the community players of Allendale, New Jersey, utilize a parish house. It is an excellent idea for the players to put certain decorations, if this is possible, in the auditorium they are using which will lend it atmosphere and definitely stamp it as their own. Thus the colors of the Peter Pan Players of Allendale are orange and black. Posters in these colors, disks, shields and insignia are put up in the parish house on the night of the performance. If desired this idea may be carried further and ushers may have arm bands, caps or cloaks of the theatre's colors.

Whatever else is done these community players should have a definite name, such as the Community Players, the Prairie Players, the Intervale Players, the Pleasantville Players or the Roaming Players. The name must be carefully chosen and must come to stand to the local public for something important and fine.

## THE SPECIAL DRAMATIC CENTER

It has been suggested by one dramatic expert that in addition to using existing facilities and through them developing neighborhood groups of players, there is a great advantage if the groups interested in drama will unite to maintain a dramatic center which shall be a room either large or small which is accessible and which may be equipped in much the same way as an office is equipped.

### *Equipment of the Community Dramatic Center*

There should be a small raised platform at one end of the room suitable for lectures, and an adjustable lectern. This platform and lectern can be used for drama talks, the lectern being practical for showing small models of scenes and methods of lighting and equipping them. There should also be sufficient camp chairs for committee meetings and general gatherings. A bulletin board should have all information on local dramatic activities. A piano should be added to the room's equipment if possible.

The room must be made attractive; its purpose must be kept constantly in view. Almost everyone is familiar with the methods used nowadays in public libraries, whereby lovely illustrations are cut from current magazines, mounted on cardboard and placed where they will most interest people. This has been found an excellent way of stimulating interest in books. This same method should be applied to the community dramatic center room. The community theatre for which the people are working should be kept in view by plans and diagrams. Pictures of the staging and accomplishments of other community theatres should have a place on the walls. Scene designs or posters in color are also an adjunct. Anything that is informative as to the new stage art should be clearly held before the public.

Besides this there should be a dramatic book shelf of the best books on drama, either purchased or loaned by the committee. There should be lists of plays and a large costume scrap book in which are kept the best ideas on costumes taken from current magazines. Mr. Alfred Arvold of the Little Theatre at Fargo, North Dakota, has stated that he has found costume scrapbooks invaluable in community dramatic work.

### *The Use of the Center*

This room should be used as a center of publicity for getting the community theatre idea started. The more dignity there is attached to such publicity the greater hold it will have on a sustaining public.

If the room is large enough special talks on drama should be given there. These talks should at first be informative rather than theoretical. People should come to this room to learn what drama can do.

The room should also be a center of information. School teachers and librarians should feel free to come there and consult about plays. So should churches, settlements, playground workers, and recreation center leaders.

On occasion it may be well to bring the professional theatre and the community theatre together by having a small tea or reception for a visiting player, dramatist or designer. This is often a fine way of quickening popular interest. It is used by The Community Players of Boston and others.

### THE WORKSHOP

In connection with the temporary auditorium it is desirable, if possible, to have some place where costumes and scenery are designed and made and where possible rehearsals or play readings may take place. Such a room as is described for a special community dramatic

center is best for this. Even community theatres which possess their own buildings have such workshops in connection with them. The Little Theatre of Indianapolis, for example, has a workshop of this kind and in connection with it a small business office. With a little ingenuity a business office, workshop and community dramatic center may be combined by the use of partitions.

### *Equipment of Workshop*

It is not necessary to have a fully equipped workshop in order to begin the making of costumes, properties and scenery. The room should be as large as possible with running water available. The equipment should consist of one or two large tables with plenty of chairs and benches and there should be available thimbles, needles, thread, scissors, measuring rods and a sewing machine. With the addition of old tin pails, wash basins or similar utensils for dyeing, enough equipment will be furnished to put on any small production and very often a pageant. If the room does not contain cupboards, shelves and wardrobes for storing costumes and properties should be constructed. As the work progresses the more expensive equipment such as a carpenter's bench, a stove and other furniture may be added:

It is suggested that a model toy stage be constructed of the proportions of the one that is to be used by the producing group and that this model should be used to stage all productions before they are carried out in the actual theatre.

The workshop idea is one which may advantageously be utilized in connection with the pageant as well as with the theatre. In working it out the talents of many members of the community will be employed. In writing of the pageant workshop Elizabeth Grimball, pageant writer and producer, says:

“One of the most vital points in the organization and

preparation of a community pageant is the establishment at once of the pageant workshop where the costumes are designed, planned, dyed and made for the cast. This not only saves an enormous budget of expense in the renting of costumes (more than usually incorrect in style, and always unsatisfactory in color unless made to order) but it also provides a place where instructive and creative work on this most important phase of the production can be done by the community itself. Educationally and artistically the pageant workshop is of great value for it creates a center of interest to which the whole town reacts—the schools in particular.

"In the city of Raleigh where I have recently produced a community pageant, the interest among the children in the Elizabethan costumes was very great, so much so, that every day after school numbers of little boys and girls came to see us demanding firmly to be shown the 'clothes they wore way back yonder.' The day we had Queen Elizabeth and Sir Walter Raleigh's photographs taken, we took their clothes to the Governor's mansion leaving them over night. On the following day two little boys who had been very faithful, coming every day to see us, burst into the workroom with wide open eyes, and announced breathlessly, 'Sir Walter Raleigh's clothes ain't there—and the Queen's ain't nother—somebody stole 'em!' These precious garments which meant so much to the children were made of home-grown materials. The Queen's ermine grew in the southern cotton fields. The material used for her robe was unbleached muslin which when dyed in ordinary cotton dyes makes a beautiful piece of brocade under lights. The brilliant suits worn by the knights and other figures in the courts were obtained in the same manner. Cotton gauze at five cents a yard dyed in various colors, makes wonderful draperies and scarfs. We also ransacked the attics of the city and got a

wealth of brocade, cretonnes and scraps of silks for stomachers. Cheap burlap and linoleum can be used to excellent advantage for heavy mantles. Stiff bits of armor can be fashioned from unbleached homspun cut into shape, on which is glued manila paper. With the magic of silver radiator paint, we were able to make a hundred shining plates of Elizabethan armor in this way. Cheap cotton flannel tie-dyed into crude designs, is the most picturesque thing to use for Indian dresses.

"In addition to these materials, we were able to get the merchants of the department stores to give us old velvet hats and slightly faded window drapes. In this way we acquired enough Elizabethan hats and yards of satin and velvet for richer clothes when desired. We did not spend fifty dollars out of the community, though the cast numbered nearly a thousand.

"If there is difficulty in convincing the Costume Committee that this is the best way to attack the problem of securing costumes for a large cast it will be well for the director to get together a few people who will make and dye some costumes as a demonstration. Invite the rest of the people to see them and the trick is done, the town will follow.

"In one particular state in the South as an aftermath of a pageant workshop, a woman has established for herself an art and craft shop, and makes an excellent living. From other towns the reports come that from the efforts in stenciling and dyeing of materials in the pageant workshop a woman became an interior decorator. In addition to the costumes such properties as swords, crowns and spears can also be made and designed in the workshop."

#### THE COMMUNITY THEATRE

Where the community drama movement is sufficiently advanced, funds are available and there is a strong desire for it, a community theatre may be erected.

A community theatre will automatically become the focusing point of the art activities of the city or town, the rural district or the whole county. Here the best plays will be rehearsed and staged; here special pageants and festivals will be planned for; here the arrangements for an outdoor theatre or roaming theatre can be formulated. It will be the focusing point for lectures on the theatre, for consultations on civic, school, church or industrial dramatics. Here will be kept on file information pertaining to plays, costumes, lighting and lists of suitable dramatic material. The most gifted people of the community will be more interested to offer their time and services when they know there is a definite center.

### *Community Theatre Construction*

The community theatre may be specially built or may be remodeled from some other building. Splendidly adequate existing community theatres have been made from disused chapels, churches, town halls, stores, saloons, library buildings and even bottling establishments. One community in New Hampshire has a little community theatre constructed from a town hall. An adequate lighting system has been installed; there are dressing rooms for men and women; the auditorium has been painted forest green and white. The frame of the stage is formed of a wooden lattice painted in soft green which gives a rustic note to the interior. The one deep note of color in the auditorium is the proscenium curtain of ruby velour. The theatre is equipped with three scenes: a plain kitchen-like interior that adapts to many uses; a drawing room whose walls are plain and neutrally tinted and a woodland scene of great beauty which could be used for a play requiring a forest setting.

*Size.* The auditorium of the little community theatre should seat about 400. Many existing community theatres, however, seat from 150 to 500. It must be kept in mind that the seating capacity of the auditorium must coincide with the *budget system*. Care must be taken to see that the construction of the building does not conflict with fire laws. An architect will naturally have to be consulted as to light lines and dimensions.

A community theatre stage of "professional size" should have a 30 foot proscenium opening, on either side of which there should be at least 10 feet for the placing of lamps and the setting of scenes. The stage should, if possible, be 50 feet wide from wall to wall. Existing little theatres that are serving their purpose successfully show figures about as follows: extreme stage width 40 to 50 feet; proscenium opening 25 feet; stage depth 25 to 30 feet. A stage only as wide as the proscenium opening is practically useless for dramatic productions.

Maurice Browne, of the Chicago Little Theatre, has declared that the *minimum* size of the *stage* of a little community theatre should be the following: "It must have a stage raised not less than 24 inches from the floor measuring not less than 24 feet wide, 25 feet deep and 14 feet high with a proscenium opening not less than 20 or 22 feet wide. The space included in these measurements must be entirely free from all obstructions. There must be at least two dressing rooms adjacent to the stage. These must be adequately ventilated, lighted and heated, and supplied with water. The stage must be provided with an electric feed wire carrying 110 volts, capable of being tapped and having either direct or indirect current."

*Decoration.* Needless to say, the decoration of any community theatre should not be garish, but restful to

the eye. Hunter's green and cream color make a very popular combination for the interior colors of little theatres, as do brown and cream or a deep blue and fumed oak.

### *Organization*

*The Budget.* There must be a budget system that is practical for the equipping and maintaining of the community theatre. The first requisite is the working out of a budget system which must be so planned that it will cover expenses and have thirty per cent over to meet unexpected contingencies. This can be done only by having a subscription system worked out on the basis of the "coupon ticket" system or "season ticket" system, as it is now being called in some community theatres. Through this system tickets are bought for the entire course of performances.

*Membership.* Every community theatre should have a large working membership. Some people erroneously suppose that the players and scene designers are the only people who have a part in the community theatre. But there are many other ways in which the various talents of the community can be used. There is publicity to be seen to; there are tickets to be printed, posters to be displayed. There are problems of cleaning, lighting and constant renovation to be solved. There is play-reading to be done, and reports on the newest books on drama to be made. There are materials to be dyed and redyed and bolts of cloth to be bought wholesale. There is often a house to house canvass for properties. There is a continual search for every available thing connected with the theatre. There are volunteer musicians to be sought out. There are people qualified for giving advice to the various groups who come to them for suggestions on civic festivals, Christmas plays or Hallowe'en celebrations and the like. There is any

amount of material to be digested and filed. There is something for everyone to do.

One well-known community theatre makes use of three bulletin boards. On the first bulletin board is everything connected with the theatre itself; on the second bulletin board is everything of local interest whether in the professional theatre or in the schools or churches, and on the third bulletin board there are all the announcements connected with a Children's Theatre which forms a junior portion of the Community Theatre.

*The Community Players of Boston* established a method by which its audiences were divided into two groups—one, the regular audience groups, and the associate members; the other a working membership who could be called upon at any moment. Membership for each of these groups was \$1.00 a year. The membership card presented at the box office entitled the bearer to purchase seats at \$1.00 or 75c or 50c according to the location of the seat. Community theatres should be financed on a subscription basis.

*Players.* There should be a large number of players connected with the theatre, of whom there will probably be one chief active group. But there may be other players who can be called on at a moment's notice to act as supernumeraries. In many theatres it is managed so that the volunteer stage hands of one performance play prominent parts in the next performance. Rotation of work is often greatly to be desired. In other words there may be a chief player group, and an apprentice player group.

*Training Apprentice Groups.* There are so many excellent books on directing and acting that no full account of the methods of procedure need be given here. The dramatic director is referred to the bibliography. In some of the most forward-looking community theatres,

and in dramatic clubs, apprentice groups are being trained by a progressive course which runs through tableau; pantomime; dance (as at the Neighborhood Playhouse, New York) and through one-act plays to longer plays.

These players must take their work seriously. They must regard themselves as under contract to the theatre.

*Rehearsals.* Rehearsals will probably fall on definitely selected nights, and notice regarding them will be kept continually on the community theatre bulletin board. Failure to attend rehearsals cannot be too severely censured. No director can ever hope for a finished performance unless he can depend on the players keeping their rehearsal dates. This is one of the most difficult things with which the director of a community theatre has to contend. Where two groups of players are used, a chief group of players and an apprentice group of players, someone from the apprentice group of players can step in and take a chief player's part if that player is too frequently absent from rehearsals. Here again the players should feel themselves bound as if by contract to give the best work that is in them to the community theatre and to attend its rehearsals faithfully.

*The Program.* In order to coincide with the budget, the year's work should be mapped out in advance by the director and the Community Theatre Committee, every known resource being utilized. This Committee must also decide on the financial and artistic policy of the Community Theatre.

*Cost of Equipment.* The Provincetown Players of New York City, at an expense of \$2,000 have remade an old bottling establishment into a theatre. It must be borne in mind that this sum does not include scenery or salaries or rent, but it does include cleaning and

renovating the bottling establishment, building a stage, installing plumbing and lighting, including a switch-board, putting in a slanting floor and adding several rows of bench seats to some which were already owned. All this was made possible because it was done under *expert* direction.

*The Community Theatre Staff.* The community theatre staff may consist of the Community Theatre Committee already alluded to, and the community theater director. There must be but one director. "Too many cooks spoil the broth." Under this chief director there may be three or four other subdirectors. Where an evening of one-act plays is given each play may be in the hands of an assistant director.

It cannot be urged too strongly that the community theatre director be an expert, engaged on a salary basis. The community theatres which have had the greatest financial and artistic success in this country have been those whose work has gone forward under skilled direction. Under these conditions the community theatre can readily be self-supporting, and more. It can lay by funds for a rainy day.

Besides the director, the community theatre staff should consist of several assistants to the director, a business manager; a treasurer; a house manager; a chief electrician (paid or volunteer); a scenic director; a costume director; a music director; a head play reader and a press agent. These should be the most gifted people in their several lines whom the community has. Working with these should be a Community Theatre Committee and a number of sub-committees, as stated previously.

*The Community Theatre Committee.* The work of the Committee will be to help with the management of the community theatre and to give artistic aid and

consultation to outside groups who are not connected with the community theatre but who may form part of the community theatre audience, such as church groups, settlement groups, public schools and playground groups.

The leading community theatres of this country always give aid to such groups, and are amply repaid by the public interest aroused. It keeps a live audience in the community theatre. The groups who have received help come to the community theatre to see the performances and learn.

*Personnel.* As a rule the director is the one person in the community theatre who receives a salary. All the rest of the work is done by volunteer players, musicians, stage hands, artists, designers and ushers.

*Number of Performances.* A community theatre may give performances every Friday and Saturday, or it may give them the Friday and Saturday of alternate weeks. Some community theatres give a one week's performance during a month. It all depends on how the schedule can be arranged. Where there is a Children's or Young People's Theatre run in connection with the community theatre, the Young People's Theatre may have performances every fortnight, alternating with the adult productions.

#### *The Goal of the Community Theatre*

As has been said, for focusing the art life of a community, and for giving enjoyment to a community, there is probably nothing which exerts a greater power than a community theatre. It brings together into a happy relationship all those interested in art, in music, in decoration, in literature, acting and music. The people who practice these arts in turn can give delight to their fellow citizens.

There are over 200 little community theatres or groups

working toward community theatres in the United States. Pageants may become wearisome if too many of them are given during a season; but the interest in plays is a quenchless interest. Moreover, as has been shown, plays may be inexpensively produced, whether requiring either a large or small cast.

## CHAPTER VII

### EDUCATIONAL DRAMATICS AND CHILDREN'S THEATRES

#### IMPORTANCE OF EDUCATIONAL DRAMATICS

Educational dramatics for children are of fundamental importance. The dramatic instinct of the child is very near the surface—is very free. To foster this instinct, to provide the child with a means for self expression which will not stifle spontaneity nor thwart personality but will stimulate the imagination and develop inner resources—this is vital and far-reaching.

Many experts believe that in taking up the problem of community drama organization it may be best to begin with children's and young people's dramatics, making such dramatics a stepping stone to adult dramatics. In many cases this will be found to be an excellent method of procedure. In a community where the power of drama is to be made a permanent thing, the plays provided for and acted in by young people are an important consideration. In country schools or city schools, in churches, clubs, settlements, on playgrounds, in connection with street play or on recreation piers, there is an ever-growing field where the dramatic worker who can bring practical help, who can offer creative leadership, is eagerly welcomed.

#### KNOWING THE FIELD

In the field of children's dramatics as in the entire field of community drama it is important for the dramatic director to ask himself certain questions, the answers to which will determine his method of procedure.

Such questions relate to the use in the specific community of drama for children in churches, settlements,

playgrounds, social centers, recreation piers and clubs; to drama in the schools—how far it is being utilized and what help can be given; to the community groups which may be promoting dramatics; to what the library may be doing in storytelling and storyplaying and how much information on the subject is available through the library shelves; to the extent to which children's festivals are being given; to the situation regarding the special children's films in the moving pictures and similar questions which will show what is being done and what should be undertaken.

### THE EDUCATIONAL DRAMATIC METHOD

The educational dramatic method as applied to children's dramatics is based upon the director's ability to draw out the creative and spontaneous expression of the child. "Before lines are memorized," says Helen Ford, the well-known exponent of educational dramatics, *"It is of supreme importance that the imagination of the player should be stimulated by a complete understanding and intense realization of the idea.* If the imagination is fired sufficiently, the voice of the body automatically responds and an amateur player without technique may attain artistic, inspired dramatic portrayal. Approached in this way amateur dramatic presentations can be truly educational and creatively recreational."

It is to secure this "complete understanding and intense realization of the idea," and the "firing of the imagination" that the educational dramatic method has come into being.

### *Story Playing*

Story playing or spontaneous dramatization, as it is sometimes called, is the simplest form of educational dramatics and demonstrates the educational dramatic method as it is now generally used. The dramatic

director reads the story through as dramatically as possible, driving the thought home to the child as forcefully as it can be done. Then the children act it out themselves while the director listens sympathetically and helps with her suggestions. "Better, far better," says one director, "is a crude presentation of something that is *understood to the root by the small player and is real to him*, than the over trained 'beautiful crimes' we often see."

After the first spontaneous acting of a story suggestions may be asked for from the audience. The second time the story is played a new set of children should be used and the group who have just played should become the audience. Several excellent books on the story playing method are available for the dramatic director. A list of them will be found in the Bibliography.

*Material for Story Playing.* The best type of story playing for children is that which has simple, coherent action moving toward a climax. Examples of such stories are *Red Riding Hood*, *Cicily and the Bears* and similar stories. "The old fairy tales," says one director of long experience "have a perennial appeal. They lend themselves easily to dramatization and are a constant delight to children." A warning is sounded by this director against the "goody-goody" story or play.

A few of the stories found particularly good for simple story playing, the children speaking such words as occur to them, are:

Cinderella	Eleven Wild Swans
Sleeping Beauty	Red Shoes
Hansel and Gretel	The Cat and the Parrot
Jack and the Bean Stalk	The Golden Goose
Snow White	King Arthur and Excalibur
Elves and the Shoemaker	The Hole in the Dike

## *The Play*

Practically the same method as is used in story playing is applied to play producing. The play is read through by the director, the characters are then assigned, the stage is set with the fewest possible accessories, and the rehearsal begins. The body and mind must express the thought at the same time. The intellectual grasp of itself will never produce dramatic expression. Intellectual thought must be sifted through emotion before it becomes dramatic expression which is the blending of the intelligence and the emotion.

It very often occurs that after the children have been through their parts several time, readjustments will be found necessary. After the play has been rehearsed many times with the book the players will begin to memorize their parts.

This method of play producing is not confined to children but applies to adults and is in general use for all forms of educational play production.

## THE CHILDREN'S THEATRE

Children's Theatres may be divided into two groups—those which are beneficial and those which are not beneficial. As a children's theatre beneficial in its results may be mentioned the Children's Theatre of Hull House, Chicago. Great benefit can be derived from a Children's Theatre if it is situated in the heart of a city where children have only the city streets as a playground. There they need something which will open the doors of the imagination and which will provide them with something better than crass movies. Several educational experts have said that a children's theatre with child plays offers too great a stimulus for young people. But in crowded tenement districts where life is incessantly over-stimulated the children's theatre counteracts many of the unfortunate influences of life

in congested districts. The Neighborhood Playhouse groups in New York City are proof of this.

Among children's theatres which are not beneficial may be cited those which in some cities are run for profit, exploiting the child players, imbuing them with self-consciousness to the point of arrogance. Such theatres cannot be too severely condemned. It is needless to say that these theatres do not employ the educational dramatic method, for this method works for the good of the individual as well as for the good of the whole.

It has been suggested that one way in which a children's or young people's theatre may be of great advantage to any community is through the founding of a theatre conducted by and played in by adults for the benefit of the children of the community. Here small-sized adults take the part of children just as they did in the professional production of such plays as Maeterlinck's *Blue Bird*, or *Snow White*. By this means really beautiful plays can be presented to the children of a community. It may be possible to have such a theatre as an adjunct to a community theatre with matinees given on alternate Saturdays. It can be financed as a community theatre is financed, on the subscription basis, and used in connection with the schools, civic centers and settlements.

#### *What One Children's Theatre is Doing*

An interesting example of a children's theatre is Everybody's Playhouse of Baltimore which is financed by the city through the Children's Playground Association of Baltimore. All the members of the staff are paid workers but many volunteers are utilized, each member of the staff organizing a group of volunteers to serve with her.

A new play is produced each month, the play being repeated every Saturday afternoon throughout the

month. In preparing for the play the director or her assistants go to the different districts of the city from which the children come, rehearsing separate sections of the play in the various districts. The members of the cast, which is composed of children with some adults are brought together for a rehearsal of the whole play only the last three rehearsals. For the rehearsals, all of which are held in the day time, use is made of the community house, churches, public schools and other meeting places. There is a definite sewing place where the costumes are made.

There is a portable stage for the theatre and draped interior and screens. On one side the screens are pale tan, the other side being darker. The plan on which the theatre is arranged makes it possible for the costumes and properties, the switchboard, the set of screens and cyclorama to be taken wherever desired. Seats are not reserved and the charge for admission is five or ten cents. The tickets are sold in the public schools through the teachers and they are the only tickets that are allowed to be sold in the public schools in Baltimore.

#### *Plays for Children's Theatres*

The choice of plays is a very important consideration in conducting children's theatres. Danger lies in giving children things which are really for adults. Such plays as are produced must keep the children in their own world and must be natural for them.

Among the plays produced by Everybody's Playhouse in Baltimore are:

*Mother Nature's Garden*—a festival

*The Seven Gifts*—Stuart Walker

*On Christmas Eve*—Constance D. Mackay

*The Dragon*—Lady Gregory

*Sara Crewe*—Frances Burnett

*Rose of the Ring; Rip Van Winkle*—Marionettes

*The Tinkelman*—La Payne

*Nevertheless*—Stuart Walker

*Midsummer Night's Dream*—Arranged by Helen Knight and Adele Gutman Nathan

Some of the plays given in the Hull House Children's Theatre have included:

*The Piper*, by Josephine Preston Peabody

*Prunella*, by Housman and Barker

*Midsummer Night's Dream; Twelfth Night*, by Shakespeare

*We are Loved*, by Leo Tolstoy

*The Christmas Guest; Nimble Wit and Fingerkin; The Goose Herd and the Goblin*, by Constance D'Arcy Mackay

*The Sleeping Beauty; The Frog Prince; The Golden Goose; The Bird with a broken Wing*. Dramatized by the residents of Hull House

Some of the festivals of the Neighborhood Playhouse, New York City, in which young people participated, and in which young people formed the greater part of the audience have been:

*Jephtha's Daughter*, with music by Lilia Mackay-Cantell

*Petroushka*, with music by Stravinsky

*The Sleeping Beauty*, with music by Tchaikowsky

*The Discontented Daffodils; The Shadow Garden of Shut-Eye Town*; with music by Lilia Mackay-Cantell

*Hiawatha*, with traditional Indian music

*The Goose Girl*, with music by Humperdinck

*The Jewel Box*, with music by Debussy

*The Kairn of Koridwen*, with music by Charles T. Griffen

The Educational Dramatic League of Atlanta, Georgia, has produced, among other plays, the following:

*The Rose and the Ring*

*Rip Van Winkle*

*The Man who Married a Dumb Wife*

*A Dramatization of Fairy Foot*

*The Rhinegold Legend*

*The Sixth Book of Virgil*

The Children's Theatre at Poughkeepsie, at Vassar Brothers Institute has produced, among other plays, the following:

*Three Pills in a Bottle*, by Rachael Lyman Field

*Six Who Pass While the Lentils Boil*, by Stuart Walker

*The Wolf of Gubbio*, by Josephine Preston Peabody

*Hans Brinker and the Silver Skates* (A Special Dramatization)

*The King and His Temper*, by Doris Bullard

*The Wonder-Seeker*, by Mary McKiltrick

(See Appendix E for list of plays for children)

## CHAPTER VIII

### PAGEANTRY

As advancement is made step by step in the community drama program many feel that the climax is reached in the production of a community pageant written of the community, for the community, and acted by the community.

The pageant is a valuable medium for bringing together the people of a community for a common purpose. It requires a great many people, and people of all ages and all nationalities can take part. The organization itself must necessarily be large and democratic. People coming together for rehearsals become acquainted in a way which would be impossible in any other type of rehearsal work. It arouses interest and pride in local history and traditions.

Again pageantry is an important Americanization medium, for through it may be presented the traditions and idealism of the country by means of pictures in a way that can be readily understood and impressed upon the minds of those witnessing the pageant. It gives opportunity for participation on the part of the foreign-born and serves as the medium through which they may make their contribution of old world folk lore, dancing and song.

Because of the value of the pageant, it is important that its usefulness shall not be impaired by tiring a community with too many pageants. It is almost fatal to try to give a second pageant on top of one which has just been produced. A smaller pageant takes away from the dignity and beauty of a larger pageant and is an anti-climax.

## PAGEANT ORGANIZATION

Much of the success of the pageant depends on its organization. A worker who has had long experience in studying pageants has said that the chief requisites to consider in planning for a pageant are the following:

- The Organization of the Pageant
- The Choice of the Pageant Grounds
- Lighting
- The Staging of the Pageant
- Costumes
- Music

Committees suggested, with their duties, are as follows:

### *Grounds Committee*

1. To have complete responsibility for the pageant grounds.
2. To put the grounds in shape.
  - (a) The stage should be leveled, the filled-in places covered with sod and all dangerous holes in the ground filled up.
  - (b) The stage wings should be arranged so that the actors will be hidden from the audience when not on the stage.
  - (c) The trees that interfere with the view of the stage should be trimmed and the stage and aisles marked off.
  - (d) Roads to the stage should be made passable for cars and ample parking space provided. If possible, it is well to arrange a small loop in the road so that cars may enter at one side of the grounds and leave at the other, thereby avoiding accidents and danger.

- (e) Plenty of drinking water and suitable toilet facilities for men and women should be provided, and trash baskets placed on the grounds.
- 3. To have all concessions on the grounds, allowing only needed and best concessions.
- 4. To have the responsibility of leaving grounds in good order, returning all equipment, removing all structures placed upon them and clearing the premises in general.
- 5. To arrange for the seating of bands and choruses and provide necessary signs on the grounds to guide the public.

#### *Ways and Means Committee*

- 1. To assume responsibility for devising ways and means of financing the pageant; to act as treasurer of the committee, to keep complete account of money raised and spent and to pay bills. Small donations should be encouraged as well as larger ones. The more the people give the more the celebration belongs to the people.
- 2. To work in co-operation with the program committee; to give assistance to this committee by securing advertising which should more than pay the cost of printing the programs.

It has been found helpful in arranging for some large pageants to have under the Ways and Means Committee a Purchasing Committee which will, with the director, make out a budget for all expenditures and hold each department to its budget. Very often the purchasing is all done by the committee but no purchases can be made except with the approval of the committee.

### *Transportation Committee*

1. To provide means of transportation to and from the pageant grounds, arranging for special trains to arrive in the morning and leave at a convenient hour in the evening. If a truck bus system is used, a definite uniform amount should be charged by all trucks carrying passengers.
2. To develop as large a volunteer transportation service as possible.
3. To be ready to furnish transportation for the cast in case there are some groups unable to furnish their own. This committee may also furnish transportation for the choruses and bands.

### *Cast Committee*

1. To assemble suitable people for selection by the director and to be responsible for their attendance at rehearsals.

It is suggested that each committee member be held responsible for assembling a definite number of people.

### *Costume Committee*

1. To see that the costumes are made or provided according to the plan of the director. (It may be well to have models of these costumes on view so that they can be quickly and easily copied.)
2. To keep costumes in good order and see that they are at each performance.

### *Publicity Committee*

1. To plan and develop publicity for the celebration through stories, slogans, posters.
2. To have photographs of grounds taken and placed in public places

3. To make slides announcing the celebration which shall be displayed in each performance in all movies.
4. To suggest posters for windows, public places, hotels, and provide handbills for distribution.
5. To arrange for newspaper publicity.

#### *Program Committee*

1. To arrange for a program containing the plans for the day, the synopsis of the pageant and the cast.
2. To co-operate with the finance committee, keeping them advised as to the progress and receipts from advertisement.
3. To arrange for the proper disposition of the programs, selling them at a nominal sum for little more than the cost of printing

#### *Music Committee*

1. To attend to all matters connected with the rehearsal of band and chorus.  
(Acoustics have to be considered)  
An orchestra reinforced by brass can be used outdoors but sometimes only a band can carry where there are wide spaces.
2. To secure the volunteer services of church choirs, glee clubs, and community choruses.

#### *Dance Committee*

1. To assemble dancers and help in securing dancing teachers.

#### *Band Committee*

To secure the volunteer services of all the bands so that music will be furnished at all times during the day

and to arrange for all bands to be under one leader when playing national airs and similar selections.

#### *Stage Committee*

1. To have charge of all details in connection with the stage, arranging scenery, accommodations in the wings, and similar matters.
2. To assist the director of the pageant with details in connection with the production of the pageant, such as getting the groups lined up and on the stage at the proper time.

#### *Policing Committee*

1. To arrange for the policing of the grounds and the management of the grounds.
2. To provide ample information service. It is suggested that an information booth be placed at the entrance of the grounds to inform people of the facilities and accommodations and to distribute programs and information. There should be both men and women attendants in the booth.
3. To provide ushers to seat the people.

#### *The Director of the Pageant*

The director of the pageant is in full charge of all rehearsals. The direction of the pageant must therefore be in the hands of one person alone whose word is law on all that pertains to the production. If no regular director can be had, then the most executive and artistic person in the community must be chosen—preferably someone with a keen dramatic sense. *Confusion is sure to result if more than one person directs the pageant.* All arrangements for rehearsals are made through the pageant director.

In rural districts, if one village lacks sufficient funds

or people for a pageant of local history, then a string of villages can combine, each village producing an episode in the pageant and being responsible for its cast, its costumes and general fitness. Villages that are not financially able to engage a pageant artist to write and direct their pageant may be able to secure a beginner in pageantry to do so and a young teacher of dancing to work with this pageant director. Information regarding sources for securing the services of such people may usually be secured from the nearest agricultural college.

### *Subject Matter*

The subject of the pageant should be familiar. When the setting or theme of the play is foreign to the performers and audience the interest of both will drag. History furnishes good subject-matter for school children—the landing of the Pilgrim Fathers, Pocahontas, George Washington at Mount Vernon, or Surveying in the Wilderness, and similar subjects. Adults will perhaps be most interested in expressing the historic and local features of the district in which they live. To such an undertaking they are able to bring not only the true local color, but reminiscence and verification of detail which will enhance the value of the whole theme. A pageant of broad historical effects has the advantage of engaging many people in it as actors.

The rural pageant can depict from its earliest beginning the life of some rural community, or it may be woven around the work of some American author of note or some musician connected with the place. Thus the pageant of Peterboro was built upon themes from the work of MacDowell. The history of a certain locality can be given, such as the history of Connecticut Valley, the Saco Valley or Pembina County in which the life of a whole section is developed. Miss Mackay

points out that the rural pageant must not only be accurate but it should give people pride in farming—in the work of their hands. It should be deeply and genuinely poetic and bring pictures of lasting beauty to the community.

The masque as well as the pageant has great communal possibilities. Festivals at country fairs have their community values. Amenia, New York, has made the producing of simple festivals an integral part of its life, uniting six or seven villages in the production of Hiawatha. (See Appendix F for lists of pageants and masques.)

### *The Choice of the Pageant Grounds*

If possible, choose for the pageant grounds a flat grassy space at least 150 feet long and 50 feet wide, with trees at the back and at each side. An outdoor amphitheatre is, of course, best of all if it can be had. If these conditions cannot be met, then choose the best available ground, and make the most of its good points. Trees are particularly necessary as they form screens for the pageant stage. If there are no trees naturally growing there then tree screens should be arranged. These tree screens can be made by fastening chicken wire to posts at least seven feet high painted dark green. Into the chicken wire are woven vines and branches. In front of these wire screens pine trees may be placed. *It absolutely ruins a pageant if what goes on behind the scenes is visible to the audience.* See that these tree screens are arranged for the pageant stage so that the players behind them are not visible to the audience. Dressing rooms may be used, set far behind these screens, but as a rule it will be better to have the pageant players dress at home. It may be reiterated that if a pageant ground can be had which has actual trees in the background it would be well to take advantage of it.

## *Lighting*

Where the pageant is given at night, and where elaborate lighting cannot be had, the light must come from strings of electric lights, strung along the outlines of the stage. These lights should be "masked" or covered on the audience side so that the light may be focused directly on the stage. A few arc lights should be placed in the center of the stage, and if some spotlights can be borrowed from a local theatre the effect will be much helped. Care should be taken throughout in the pageant that the cues for lighting are taken up promptly, as much of the artistic effect of a pageant given at night depends on that.

## *Rehearsals and Stage Directions*

In planning for a pageant it is suggested that in order that interest shall not lag rehearsals shall begin not too far ahead of the production and shall continue rather steadily until the dress rehearsal. They will occupy at least a month and in fine weather should take place out-of-doors.

It is well to rehearse on the actual pageant grounds as much as possible. If the weather is inclement some of the rehearsals may take place indoors, but there must be plenty of space. If people huddle into too small a space at indoor rehearsals they will tend to huddle in the outdoor rehearsals. As good a way as any to prevent this is to have all the players walk over the pageant grounds at the very beginning so that they will have an idea of its size.

Be sure that the pageant players have plenty of space between them when they act. See that in their dances the sprites, elves or children spread out over the pageant grounds so as to give a sense of lightness and freedom. There should be space, too, in the posing and assembling of the pageant pictures. Do not leave anything to chance. Begin from the first to rehearse each episode

exactly as it is going to be so that the grouping will be good.

In scenes where no words are spoken a series of gesture cues can be decided upon that will be signals for pageant players, orchestra or band, such as the lifting of an arm or the turning of one of the players and similar gestures.

#### *Costumes*

In the designing and making of costumes lies an opportunity for utilizing the community values of the pageant. In rural districts, particularly, the attics of the homes of the older residents will produce many period costumes. Symbolic costumes are often prettiest when made of cheap light-weight material and the person with any experience in using inexpensive dyes and with an artistic sense may devise the colorings for almost any creation. For making costumes other than those borrowed from attics, the simplest material can be used, such as cheesecloth, cotton crepe, cotton poplin, canton flannel, silkaleen, cheap cretonne and burlap. A practical costume book should be consulted in working out costumes. When a whole district or county is taking part in a pageant it may be found advisable to have a costume committee go from village to village making lists of what can be had in costumes already available.

Do not be afraid of bright colors in pageantry; holly red, mistletoe green, yellow, orange, vivid blue, cloth of silver and gold, purple and bronze can be used effectively. Be very careful of the use of pink. It kills most colors in connection with it.

Specially made pageant costumes and specially made properties must be saved. They form a nucleus of material for the community theatre or outdoor theatre. They should be carefully packed away and labeled until they are needed again.

Note.—Pictures of pageant costumes are to be found in costume books and books on pageantry. Among these may be mentioned *Community Drama* by Mary Porter Beagle and Jack Randall Crawford, published by Yale University Press, New Haven, Conn., price \$2.00. Symbolic costumes may be found in this. Indian, colonial and pilgrim costumes can be found in *Plays of the Pioneers* by C. D. Mackay, published by Harper Brothers, Franklin Square, New York City, at \$1.00. There are pictures of pageant groupings to be found in this. *American Pageantry* by Ralph Davol, published by Ralph Davol at Taunton, Mass., at \$2.00 has pictures of most of the periods of American history. *Costumes and Scenery for Amateurs* by C. D. Mackay, published by Henry Holt and Company, 19 West 44th Street, New York City, at \$2.00, has pictures of all periods of costuming and suggestions where patterns may be had for same.

### *Expense*

It is impossible to give definite suggestions regarding the expenses involved in producing a pageant because of the elaborateness of the productions in many communities. It is estimated by one pageant expert, however, that by utilizing what people have, and by working on a strictly economical basis from \$300 to \$500 will be sufficient for the staging of a simple country pageant. A source of income lies in selling programs for which a charge of from 10c to 25c is made; pageant books may be sold at a price varying from 25c to 50c. It is manifestly better to have a large enthusiastic attendance at 50c than a sparse attendance at \$1. Usually a pageant to be a financial success should be given on three consecutive afternoons, one of these afternoons being Saturday. Many rural communities have realized large sums of money from their pageants.

## HOLIDAY CELEBRATIONS\*

All special holidays such as Christmas, Thanksgiving, Fourth of July, Labor Day, and Memorial Day offer fine opportunities for local celebrations, with masques, festivals, pageants, and outdoor plays on a large scale. Many of these celebrations take the form of pageants when the entire community comes together to celebrate. Too many celebrations "all of a kind" should be avoided. If Labor Day is specially celebrated one year, the next year the accent should come on Fourth of July, or Memorial Day.

As a rule the acted form of celebration is far better than the mere parade. Many cities and towns have free public pageants, seating the vast audience in a stadium, or on a hillside. Where parades are used a greater idea of beauty should be developed for the floats. See the suggestions for the lovely fairy tale parade described in detail in *The Civic Theatre* by Percy Mackaye in the appendix of that book.

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\* From Community Service, 1 Madison Avenue, New York City, may be secured printed and mimeographed suggestions for the celebration of various holidays. A list of publications telling of this material may be had on request.

## CHAPTER IX

### OUTDOOR THEATRES

It is impossible to set down any hard and fast rule for an outdoor theatre for any community, or its type or cost. All that can be done is to state what has been accomplished by numerous cities and villages as a means of helping a community to select the theatre best suited to its particular environment. One outdoor theatre may cost a half million dollars, and another cost three hundred dollars or less. A hillside theatre in Bennington, Vermont, where the people of the community gave their services and evolved their own landscape architecture cost nothing but time, energy and good will, according to Miss Anita Ferris, who staged in this impromptu theatre a Biblical pageant in which all the Sunday schools of Bennington County participated, the cast including men, women and children.

#### *Types of Theatres*

Some of America's open air theatres are municipal; others are community theatres, that is, built by community subscription; others are collegiate, and still others—although these are mostly garden theatres—are privately owned. Those communities contemplating having an outdoor theatre can choose from a list including Greek theatres, rustic theatres, campus theatres, park theatres, garden theatres, forest theatres, hillside theatres, prairie theatres, or theatres hewn from quarries, or perched on the side of a mountain.

The seating capacity of these open air play houses ranges from 100,000 to 250 people or less. In the space of this handbook it is impossible to speak of them all, but among the largest may be mentioned the stadiums

of New York and Berkeley; of Yale and Harvard, Princeton and the University of Michigan; of Tacoma, San Diego and the Forest Theatre of St. Louis.

### SOME OUTDOOR THEATRES

California, because of its climate, is particularly blessed with outdoor theatres such as one in the heart of the Redlands where the plays of the Bohemian Club are given. Unique, too, is the Mount Tamalpais Theatre on the top of Mount Tamalpais, with giant trees for a background, while at El Camino, Real Canyon, near Hollywood, rockbound hills form the theatre auditorium. Other interesting California theatres include those of Point Loma, Pomona, Bakersfield, Carmel, Santa Cruz, Clairemont and Santa Barbara.

Differentiation is the keynote of the outdoor theatre in America. Chicago, Baltimore and Washington, D. C., have informal open air theatres in their public parks where the audience sits on the hillside. Worcester, Mass., is soon to have such a theatre. Anoka, a small town in Minnesota, has one of the best and largest municipal open air theatres in the country. Maine has open air theatres at Blue Hill, Bethel and Bar Harbor. A great natural amphitheatre at Gloucester, Mass., near the sea, with a cliff background, was used for one of the first medieval pageants in this country. The Cranbrook Masque made famous the Cranbrook Theatre near Detroit, Mich. The best known outdoor theatre in North Dakota is at Grand Forks, and in South Dakota, at Yankton. Meriden, N. H., celebrated as a bird sanctuary, has an especially attractive woodland theatre.

The outdoor theatre of Peterborough consists of a square of level ground, with pines enclosing it on three sides, much as the side walls enclose the stage of a theatre. Behind the pines looms Mt. Monadnock as background. The tier of wooden seats, accommodating

a thousand spectators, rises steeply on an opposite hillside. Another stage in Peterborough—that of the Outdoor Players—has been left as woodsy and rustic as when Nature first designed it. The stones and boulders of the hillside have been left standing, as well as the trees and wild flowers. Between this stage and the audience runs a narrow mountain brook. On the opposite hillside there are seats of concrete. It will be observed that in a mountainous district it is possible to make fine use of the steeply sloping ground.

At Chapel Hill, North Carolina, there is a real forest theatre. Another southern outdoor theatre is at Harrisburg, Va. Some of the outdoor theatres of New York State include those at Lake Placid, Tarrytown, Mt. Kisco and Woodstock. There is also the beautiful Rosemary Theatre at Huntington, Long Island. A lovely name has much to do with popularizing the outdoor theatre in the public mind, such as the Beechwood Theatre at Scarsdale, New York, whose very name suggests the russet and gold of fall.

#### *Outdoor Theatres in Colleges and Public Schools*

Very often the one outdoor theatre in a community will be that of some college or school. The category of college theatres cannot be given here in its entirety, yet no summary of open air theatres would be complete without enumerating those of Vassar, with its level lawn, its sunken pool and tree background; and the woodland spaces which serve for outdoor theatres for Wellesley, Smith, Bryn Mawr and Mt. Holyoke. The colleges were the prime instigators in establishing outdoor theatres in this country, and it is largely through their influence that the growth of the outdoor theatre has spread. Indeed there is scarcely a college in this country which does not have its open air stage, or bit of woodland designated as such. Preparatory and private schools are following the lead of the colleges in

this respect; witness the fine medieval play for boys, *The Heart of Youth*, written by the poet, Herman Hagedorn, for the dedication of the open air theatre of the Hill School in Pennsylvania. Even certain public schools are beginning to consider the advisability of adding such theatres to their equipment for the production of patriotic pageants and plays.

### *Utilizing the Bleachers of a Baseball Field*

At Raleigh, N. C., the bleachers of a large baseball field were utilized for a great audience for a pageant. The baseball field itself, landscaped with temporary trees and vine-draped wire screens and skillfully lighted, formed the stage for a temporary theatre.

### *A Pergola Theatre*

On the grounds of Loretta College, Webster Grove, Missouri, a pergola is used for an outdoor theatre. The pergola forms the background of a grassy stage, with dense foliage well placed at each side. Such a simple device as this can be copied by almost any community, and makes an excellent setting for costume plays. A pergola theatre is an intimate theatre. Its audience should not number more than 200. It is one of the "little theatres" of the out-of-doors.

### *Advantages of the Natural Outdoor Theatre*

The most satisfactory outdoor theatres are those which are in harmony with their surroundings. Only Greek, Roman and symbolical plays can be given in the Greek theatre while only certain romantic plays can be given in a formal garden theatre where clipped hedges and primly cut trees are part of the equipment. But a natural outdoor theatre with grass and trees is appropriate for any type of play and is by far the least expensive.

The choice of such a stage must be very carefully

made from the point of view of natural beauty, accessibility and acoustic properties. The advice of experts should be sought before the site is permanently decided upon. It is imperative that there should be a level, grassy place for dancing, and it is also necessary that there should be enough screen background to hide the actors. If the theatre is a permanent thing trees can be set out for the stage background and wings. As trees take some time to grow, however, it is suggested that green posts and chicken-wire be used with the leaves and foliage concealing the wire. When the theatre is to be permanent, vines such as ivy, Virginia creeper or wild cucumber should be planted to cover the wire. Really dense screens will be the result and these can be placed in a way to give a charming effect. When the trees are grown these screens can be removed. As a rule it is wisest to place the screens back of the trees which have been planted. It is important, too, that through some such arrangement as has been suggested the orchestra be concealed and that there be a dressing tent for the actors placed back of the screens so that it will not be visible to the audience.

Nothing lends greater enchantment than a beautiful background but enthusiasts should be warned against having a great vista as background for plays or pageants. A solid green background is better, for the great vista immediately tends to dwarf the group of players and make them seem puny and insignificant, while a more or less solid background of foliage throws them into high relief.

#### DRAMATIC BACKGROUNDS

In addition to outdoor theatres proper, there are what might be called dramatic backgrounds so skillfully improvised to suit special plays or occasions that their very originality makes them take high rank in the annals of outdoor producing.

*Use of Public Buildings.* Thus we find that drama enthusiasts have used the porticos of public buildings, Greek in design, as in Washington, D. C., where a Community Service director was responsible for outdoor ceremonials beautiful in grouping and color. Springfield, Mass., used such a building for a Nativity play. Still other buildings have made stage backgrounds for stately groups of symbolic interludes, or imaginative Christmas plays, or perhaps, as in Mill Valley, California, the portico of an old Spanish Mission is utilized for a play of the Yuletide season, with the characters costumed in glowing colors.

*Use of a Colonial House as an Outdoor Theatre.* On a midsummer night, the pillars of a colonial house may form the background for a charming presentation of such a Greek play as *Pandora*. This was done very beautifully in Winchester, Mass. Night, of course, is the only time when such a dramatic background can be used effectively, for the house itself must be sunk in shadow while the white pillars of its porch or portico, and the massed foliage at right and left are clearly shown up by means of concealed electric lighting. And here it should be stated that more than half the artistic success of an outdoor performance lies in the lighting, which must be as carefully rehearsed as the performance itself.

*A Court Yard as an Outdoor Theatre.* In another New England town, a court yard and house of Queen Anne design were made the stage for an excellent presentation of *Pomander Walk*, by Louis N. Parker. Such a stage setting as this can be used either at night, or in the daylight.

Greek pillars encircling a garden stage, with well massed foliage at right and left form a very charming informal Greek theatre. Such a theatre can be had for as little as \$200.

Books on outdoor theatres are listed in the Bibliography.

### THE SELECTION OF PLAYS

Among the plays which might be mentioned for outdoor production are *Pandora*, *Hiawatha*, *Rip Van Winkle*, *Midsummer Night's Dream*, the shepherd scenes from *A Winter's Tale*, *The Piper*, *Robin Hood* and *Jeanne D'Arc*.

It is easy to costume *Pandora* by utilizing the symbolic costumes which may already have appeared in a historical pageant and which are Greek in outline.

*Hiawatha* is a play particularly adapted to Boy Scouts and Girl Scouts. The Indian dances are especially interesting and care should be taken to have them authentic. The Indian music gives fine opportunities for the community orchestra; the community chorus will be enthusiastic about Taylor Coleridge's cantata *Hiawatha* which can be used with the play. If desired, symbolic dances may be introduced and large groups of children can appear as fireflies. Other nature forces may also be typified. Here play, dances and music can combine to make the production of real artistic merit.

In a mountainous district *Rip Van Winkle* is particularly appropriate. There is an indoor version which may readily be acted out-of-doors by making a few cuts and changes. By staging this classic out-of-doors it is possible to introduce old Dutch folk dances. The costumes are very simple. Those for the women and children may be fashioned of inexpensive materials and yet be as colorful as a garden of tulips.

A production of *Midsummer Night's Dream* requires skilled direction. Here again all Greek and symbolic costumes will be drawn upon. Troops of children may be used for the fairies in the fairy revels. Again an

existing community orchestra and chorus can be brought into play through the use of Mendelssohn's *Midsummer Night's Dream* music.

The shepherd scenes from *A Winter's Tale* give opportunity for lovely shepherd dances. Here the *Suite of Old English Dances* by Edward German is frequently used. This is a production which can be very quickly worked up; its air of rustic simplicity is not difficult to compass.

DeKoven's enchanting music can be used for *Robin Hood*; Frederick Converse's *Jeanne D'Arc* music for *Jeanne D'Arc*; and music for *The Piper* can be chosen by the committee. These three plays are not so difficult to costume as might be supposed. Peasant dresses for the women and tunics for the men are easily fashioned, copied from illustrations in the local libraries.

## CHAPTER X

### RURAL DRAMATIC ORGANIZATION

Community drama is perhaps finding its fullest expression in rural districts where it is proving itself a power in welding together the whole community and in serving as the focusing point for the leisure time interests of all the people.

In rural districts it will be well to have a permanent dramatic committee representing the Grange, the Farm Bureau, the Women's Clubs, the Girl Scouts, Boy Scouts, churches, schools and other local groups. Through such a committee the following phases of community drama may be organized:

1. The equipping of the town hall as a community theatre with plays given by traveling groups of local players
2. Festivals at the county fair in which adults as well as school children participate
3. Historical pageant in which all the towns of the county unite.
4. Community Christmas tree and carols in each community or a traveling group of carolers who will go through the country-side in decorated sleighs or motors
5. Educational dramatics and children's plays of high standard in the country schools
6. An impromptu outdoor theatre where young people's and adults' plays can be given
7. Special holiday celebrations such as Hallowe'en, Thanksgiving, Christmas, Fourth of July (These should

not be made monotonous by too frequent repetition of certain forms of celebrations).

8. Drama in the country church with a sub-committee for production of a suitable play in one of the churches.

A number of important questions should be asked by those undertaking leadership of the drama in small districts. These are:

How far does the local library co-operate in having the right books?

Is there a branch duplicate library for sparsely settled districts?

How far does the State Agricultural College co-operate?

Is it possible to have some of the young people of the community trained in expert dramatic leadership at the nearest agricultural college?

Do groups of traveling players such as the Ben Greet Players visit the county seat, or a circuit of towns, in the summer?

What does the Lyceum course bring in the way of drama? Can it be more definitely related to the life of the community?

### THE PAGEANT

Rural pageantry is becoming more and more widespread in this country and many communities owe a renewal of their art life to historical pageants. (See Chapter VIII for full discussion of pageants.)

### THE PLAY IN RURAL DISTRICTS

"In a country town nothing attracts so much attention, proves so popular, pleases so many or causes so much favorable comment as a home-talent play. It is doubtful whether Sir Horace Plunkett ever appreciated the significance of the statement he once made when

he said that the simplest piece of amateur acting or singing done in the village hall by one of the villagers would create more enthusiasm among his friends and neighbors than could be excited by the most consummate performance of a professional in a great theatre where no one in the audience knew or cared for the performer. Nothing interests people in each other so much as habitually working together. It is one way in which people find themselves. A home-talent play not only affords such an opportunity, but it also unconsciously introduces a friendly feeling in a neighborhood. It develops a community spirit because it is something everybody wants to make a success, regardless of the local jealousies for differences of opinion."

### *The Little Country Theatre*

This statement comes from the rich experience of Professor Alfred Arvold of the North Dakota Agricultural College who developed the first little country theatre. At this theatre students are taught to produce plays which they can later take back to their own communities. They are instructed in the remodeling of town halls, in the use of screen scenery, in the utilization of the simplest materials in the most effective way. The performances given in the made-over university chapel, which serves as the theatre are, for the most part, one-act plays about farm life in North Dakota.

Through the influence of Professor Arvold's theatre many parts of North Dakota are developing their own art life. Many home talent plays are given with no more equipment or setting than an empty hay loft of a large barn with a stage of barn floor planks, a draw curtain of binder cloth, lights supplied by ten barn lanterns hung on a piece of fence wire and with seats made of planks resting on old boxes and saw-horses.

New York State, under the leadership of A. M. Drum-

mond, Professor of Public Speaking, Cornell University, has its little country theatre in connection with the state fair inaugurated in 1919 and sponsored by the New York State Fair Commission. The Commission provided a bare, whitewashed wing of one of the older exhibit buildings and erected a rough stage on which to play. It was part of the demonstration to work things out under conditions common to country communities. Scenery was designed, built and painted in Ithaca; proscenium decoration planned and made ready, lights remodeled and props selected. The players from the Cornell Club rehearsed and struggled with a hundred details. The scenery was then put in a trunk and taken to Syracuse.

The repertory of the week comprised Zona Gale's *The Neighbors*; William Butler Yeats' *The Pot o' Broth*; Lady Gregory's *The Workhouse Ward*; and Sutro's *The Bracelet*. "The people who saw the performance were intent," says Professor Drummond, "on taking this thing home and doing something with it themselves."

From the experiments at Syracuse, which proved the appeal that high class, artistic plays have for people, activities are springing up all over the state. Thus throughout the entire country little country theatres are having a tremendous influence on the life of the people.

### *The Director*

In speaking of the director of community drama in rural districts, Professor Drummond says: "Who are naturally leaders in this movement? Who are in a position to aid those whose interest may be great if aroused? Naturally some are professionally or semi-professionally engaged in this type of drama. But largely the leaders upon whom we must depend are those whose activities and interests bring them into contact with folk through already organized channels—preach-

ers, school teachers, district superintendents, county agents, grange leaders and community leaders.

"Where is the organizer who will get half-a-dozen different plays *going* in as many near-by villages and put them on a *circuit* so that each community can see in turn the work of others? Or who will *circuit* such plays already playing, as many are? Or who will make sure that the churches, the schools, the grange, the women's clubs, in his village has each its play, the program worked out with some idea of relation of one play to another, and see them staged one after another in the opera house, in the school, the church, the town hall, or in the ample parlors of some hospitable neighbor, or during spring, or fall, or summer on the lawns or in the orchard or grove of other hospitable friends? Who will take the responsibility that the new town hall, or grange hall, or addition to the church, or the new schoolhouse, has modest but well-planned facilities in it for the staging of simple but good plays? Or who will *warm* that new barn by making it the occasion of a play? A barn is a pleasant theatre, especially when the great rolling doors swing as curtain, or the hay-mow, half filled, can seat the audience and the run may be the stage.

"There are surely some persons who will enjoy reading plays and picking the right one for *our folks*. Some will be delighted to ransack garrets for the costumes of 1860, to collect the antique furniture to make a charming setting for *Cranford*. Perhaps a little play about an incident in the history of *our town*, or a plan for a pageant descriptive of the founding, growth, and historical interest of the village is already waiting for a chance to see the light. Some will perhaps wish to find, or to write, plays dealing with technical problems of farm life."

If the director cannot be found in the community he may often be brought from the outside for a small salary, as in the case of several rural theatres. Really

fine experts can be found to whom opportunity means more than financial reward. The personnel of a theatre should consist, if possible, of a paid director and a volunteer staff. This staff includes assistant director, art director (costumes, scenery), music director and house manager, who has charge of the properties, heating, cleaning and sanitation.

In a small town it is sometimes better to send out a printed announcement mentioning the possible repertory of plays, the aims of the theatre, and the price of seats. These may run from fifty cents to one dollar, but they should not be more. If possible, the whole house should be fifty cents.

### *The Players*

The main group of the theatre may consist of from fifteen to twenty players who can be drawn upon at any moment. They may be used in relays. Performances may be given every Friday and Saturday or Friday and Saturday of alternate weeks. Two nights or possibly three nights a week should be selected as rehearsals nights. These should be faithfully adhered to, and it must be understood from the outset that rehearsals are to be regularly attended.

### *Choice of Plays*

It is better to begin with a program of three one-act plays. This means that three distinct groups of people can be rehearsed and the burden does not fall heavily on anyone's shoulders. A program that has been universally successful consists of Alice Brown's *Joint Owners in Spain*, Zona Gale's *The Neighbors*, and Yeats' *Pot o' Broth*. The Irish plays of Synge, Yeats and Lady Gregory prove of unfailing interest. The rollicking humor of *Duty*, by Seumas O'Brien makes this a particularly happy choice. New plays are continually being produced that are excellent for rural theatres.

*Miss Civilisation*, by Richard Harding Davis, is a one-act play widely used by rural theatres. Other plays suggested as especially suitable for producing in the country districts are: *A Bee in a Drone's Hive*, written by a young farmer out of his own farm experiences and extoling the advantages of rural life (obtainable from Professor A. G. Arvold, of North Dakota Agricultural College, Fargo); *Back to the Farm*; *Kindling the Hearth Fire*, by Martin Shumway, of the Extension Division of the University of Minnesota.

A complete list of plays and pageants especially adapted for use in rural districts may be secured from Community Service.

### *The Chautauqua*

In many rural communities the Chautauqua has been practically the only channel for art expression. At the present time its programs are more interesting and alive than they have ever been before. Storytelling for children, folk dances and games, as well as bird clubs, present activity for large numbers of people of the community. Operas are being added to the program, such as *Robin Hood*, *Pinafore*, *Martha* and others. Full-length plays like *Polly of the Circus*, *It Pays to Advertise* and *The Man from Home* are gradually taking the place of dramatic readings and impersonations, and Shakespeare is still very much alive on the Chautauqua circuit. Pageants, too, for which the children and young people of the community are trained in advance by an expert, are giving to the people of small towns the benefit of professional advice and a taste of dramatic expression. Historical, patriotic and fairy pageants, Biblical and Mother Goose pageants offer a wide choice adaptable to the particular groups to present them.

### *The Country Fair*

As has been demonstrated by the experience of Pro-

fessor Drummond in connection with his little country theatre at the State Fair much can be done in interesting the people of rural districts as they come together for this function. And the country fair shows promise of becoming in time a real expression of the work and life of the countryside. Several towns have already succeeded in having programs of talent presented by the people themselves. Every effort should be made to strengthen this phase and to substitute the best available country drama for the cheap carnival which persists.

### *Planning the Program*

Community drama in rural districts as well as in the city is most successful if its program is planned in advance. A year's program is given here as a basis of suggestions.

### *Lincoln's Birthday*

Lincoln's Birthday may be celebrated by a community sing and by a children's play about Lincoln, or, if there happens to be a particularly talented reader in the community, by reading done very quietly and sincerely of passages from John Drinkwater's *Abraham Lincoln*. A Lincoln play for children, using a dozen or more characters and a simple interior setting, is to be found in *Patriotic Plays and Pageants*, published by Henry Holt and Company, 19 West 44th Street, New York City. This company also publishes a volume called *Little Plays from American History*, containing a play about Lincoln when he was a grown man.

### *Valentine's Day*

On Valentine's Day have a Valentine dance in the town hall with favors of pretty valentines.

## *Washington's Birthday*

Washington's Birthday may be celebrated by a patriotic community sing with stereopticon pictures of Mt. Vernon and other places connected with the life of Washington. At the end of the evening a one-act play can be given by the adults of the community. For this purpose a delightful little comedy called *Washington's First Defeat* is admirable. This is published by Samuel French, 28 West 38th Street, New York City, price 25 cents. Further suggestions will be found in *Suggestions for a Washington's Birthday Program*, published with illustrations for tableaux, by Community Service, 1 Madison Avenue, New York City, price 15 cents.

## *Arbor Day*

Where the rural school wishes to give a very simple program of music and recitations, the following program, which may be staged as a community celebration in the town hall, will be suggestive:

1. *Arbor Day Alphabet*, by Ada Simpson Sherwood, given by the little children from the rural school, each holding a large letter of the alphabet, done in green
2. Song from Shakespeare's *As You Like it*  
"Who loves to lie with me  
"Under the greenwood tree" (by community chorus)
3. Song: *Apple, Beech and Cedar Fair* (by school children)
4. Recitation: *Tree Proverbs*
5. Recitation: *Woodman, Spare That Tree*
6. *Trees*. A class exercise in which young people of all ages from primary grade may participate

The material for this program, including the *Arbor*

*Day Alphabet, Tree Proverbs, Woodman, Spare That Tree*, and the song, *Apple, Beech and Cedar Fair*, as well as *Trees*, a class exercise, can all be found in *Arbor Day*, by Robert Haven Schauffler, in the series called *Our National Holidays*, published by Moffat Yard and Company, New York City, price \$1.50.\*

### *Memorial Day*

An indoor or outdoor pageant is particularly appropriate for Memorial Day.†

### • *May Day*

May Day should have its May pole and a simple festival by the school children.‡

### *Fourth of July*

Two suggestions are offered here for a Fourth of July ceremonial and a community gathering.

*A Patriot's Fourth of July.* If this Patriot's Fourth of July is held in a rural community in the evening, use as a novelty a Liberty tree. The Liberty tree was a pine tree; it is immortalized on many Revolutionary flags.

Where this tree stands in the center of a village square and is lighted with electric lights, if possible have these lights red, white and blue. There should be an American flag on top of the tree. Where few lights are used for decoration in the village square, or where a tree must be omitted for some reason, then wind a flag pole with Liberty greens. Have it a Liberty pole such as was used in olden days, with the Stars and Stripes floating from its top.

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\* An Arbor Day Ceremonial by Nina B. Lamkin may be secured from Community Service. Price, 15 cents.

† For a simple and inexpensive pageant, see Memorial Day Pageant, by Josephine Thorpe, published by Community Service. Price, 25 cents.

‡ See suggestions for May Day celebrations, published by Community Service. Price, 10 cents.

About this Liberty tree or Liberty pole have the community gather to sing patriotic songs. Have Liberty stand by the tree or the pole dressed in her traditional costume, with a torch in her hand lighted with an electric light of red. Each patriotic singing group follows a leader, who carries a flag with a state seal on it. These flags can be bought or made out of Canton flannel, with the colors and designs copied from the colored plates of flags and seals which can be found in any large dictionary. A large space must be kept about the Liberty tree, and under the tree should be a raised dais on which Liberty stands. Leading up to this dais are four pathways, along which community singers can march as they surround the tree or pole. The celebration begins when a bugle is blown three times. The first group of singers marches in chanting Arthur Farwell's *Hymn to Liberty*, which may be obtained from G. Schirmer, 7 East 43rd Street, New York City, price 10 cents. When the celebration is over, the lights on the tree are turned out, and the symbolic figure of Liberty quietly disappears from view.

Other suggestions for Fourth of July celebration are to be found in *The Flag of the Free*.

One community, which had not sufficient funds to give a pageant, hung lighted lanterns about the village green and had a costume dance. Uncle Sam and Columbia in costume welcomed the whole village, who came dressed as Colonial, Puritans, Civil War folk, pioneers and volunteers of the War of 1812. The people either found their costumes in the attic or devised something. The whole effect was very pretty and novel. The dances were such as could be done on the green, lancers, Virginia reel and some old contra dances. The village band, which had been practising for two months, furnished the music.

### *Labor Day*

*Suggestions for a Labor Day Celebration*, by May Pashley Harris, may be secured in mimeographed form from Community Service, price 10 cents. This ceremonial may be combined with recitations of stirring poems and offers opportunity for community singing. It should be given by adults of the community or by students of high school or college age.

### *Thanksgiving*

Thanksgiving may be celebrated by a jolly community gathering and a Pilgrims' cantata or a Pilgrims' play. For suggestions along this line see *Suggestions for a Thanksgiving Program*, published by Community Service, price 10 cents.

### *Christmas*

For Christmas some rural communities like an outdoor community Christmas tree, or Tree of Light, as it is sometimes called, while others prefer an indoor celebration. Suggestions may be secured from Community Service.

### *A Christmas Community Program for the Town Hall*

In this suggested program both singing and recitation form a part. The carols mentioned are to be found in the *Community Christmas Tree Carol Book*, published by Novello and Company, 2 West 45th Street, New York City, price 5 cents.

### *Community Singing*

*Oh, Little Town of Bethlehem*  
*Silent Night, Holy Night*  
*We Three Kings of Orient Are*  
*Oh, Come All Ye Faithful*

Reading

*Mary the Mother*, by Theodosia Garrison, from the *Designer Magazine*. With this recitation a stereopticon picture of the Madonna should be thrown on a white screen and held until the end of the recitation. The reciter should not be in evidence.

Community Singing

*It Came Upon a Midnight Clear*

Recitation

*Kris Kringle*, by Thomas Bailey Aldrich

Community Singing

*The First Noel*

Reading

*Good King Wenceslas*

Community Singing

*I Saw Three Ships Come Sailing In*

Recitation

*Christmas Lullaby*, by John Addington Symonds. With this recitation there should be posed a tableaux of the Madonna, dimly seen, seated against a dark drapery with straw under foot and the Child in her arms. This tableaux, with the soft accompanying chorus, "Sleep, Baby, Sleep," ends the evening.

## APPENDIX A

### SUGGESTIONS FOR A SIMPLE INDUSTRIAL PAGEANT

The background of the stage of the auditorium should, if possible, be draped with curtains of some solid color. There should be an entrance in the center background. There should be a throne chair at extreme right and another at extreme left of stage. A flight of steps should lead up to the stage so that people can ascend from the audience.

At right and left of the entrance in center background there should be three sets of benches arranged in tiers. That is, each bench really consists of three steps on which people can sit in a group after they have made their entrance. Each of these tier-benches is entirely separate. There are three on one side and three on the other side of the center entrance. These tiers should if possible be the same color as the curtains in the background, preferably a dark forest green.

*America* enters from center of stage background, and seats herself in throne chair at right. As each group in the ceremonial enters, *America* rises and remains standing until they have seated themselves. As *America* enters the audience rises and sings the first two verses of *America*.

*Liberty* enters and seats herself in throne chair at left. While she does so the audience sings Arthur Farwell's *Hymn to Liberty*.

Enter a group of Pilgrims. They come from back of audience. They march down the aisle and mount the steps to the stage taking up their positions on the first tier-bench. While they are entering, the audience sings Martin Luther's *A Mighty Fortress Is Our God*.

Next, a group of Colonials enter from back of audience, mount the steps and take up their positions on the second tier. The Colonial leader carries the famous flag, "Don't Tread on Me." While the Colonials are entering and taking up their positions the audience sings *Yankee Doodle*.

Enter from audience a group of girls in Greek robes of red, white and blue. They dance. At the end of

their dance a man in the uniform of 1812 comes forward with the Stars and Stripes in his hand. This he holds aloft and the dancers group themselves about him picturesquely while the national anthem is sung. The flag is taken over to *America* and with obeisance presented to her. She takes the flag, and then the group takes up its position on third tier.

Interlude of Song by Audience

1. *Way Down Upon the Swancee River*
2. *Old Kentucky Home*
3. *Hard Times Come Again No More*
4. *Battle Hymn of the Republic*

At the end of this interlude two feminine figures in symbolic draperies representing the *North* and the *South* come from center stage entrance, holding a long garland of laurel and roses between them. They take up their positions on fourth tiers.

To a medley of European airs which ends in our own *Columbia, the Gem of the Ocean* a group containing the symbolic feminine figures of Belgium, France, Great Britain and Italy enter and stand on fifth tier.

There falls a silence in which can be heard a knocking outside the center stage entrance.

*America*

Who is it knocks?

*An Immigrant* (loudly without)

We, the people of other lands, who are seeking for Liberty.

*America*

I bid you enter.

(Enter a group of Immigrants. They are in clean, poor, picturesque clothes—men, women and children.

The Immigrant Leader is stooped under a heavy burden.)

*Immigrant Leader*

We are the people from overseas. We have been oppressed. We are bowed under heavy burdens.

*America*

I will lift your burdens.

(At a sign from *America*, *Liberty* lifts the burden from off the back of the Immigrant.)

*Second Immigrant*

We have been starved.

*America*

If you work I will give you bread.

*Third Immigrant*

We have had no opportunities.

*America*

I will give you opportunities.

*Immigrants* (in chorus)

We thank you.

*America*

And what will you give me in return for what I have given you?

*Immigrants*

We will give you loyalty, devotion and gratitude.

*America* holds high the Stars and Stripes. The Immigrants and all people on the stage as well as all the people in audience rise and say together. "I pledge allegiance to my flag and to the Republic for which it stands—one nation, indivisible, with Liberty and Justice for all."

The band or orchestra plays John Philip Sousa's *Stars and Stripes Forever* and the ceremonial ends.

## APPENDIX B

### PLAYS FOR CHURCHES, PARISH HOUSES AND SUNDAY SCHOOLS

*The Christmas Guest*, from *The House of the Heart and Other Plays for Children*, by C. D. Mackay. 1 simple interior scene. 3 males and 5 females. Medieval miracle play in verse. 1 act. Often given in churches. It tells the story of a gift of children to a beggar who turns out to be the Christmas Angel. Henry Holt & Co., price \$1.25

*A Christmas Miracle Play* in one act as arranged by the Playhouse Association of Summit, N. J. This is an adaptation of an old miracle play, which can be given by a cast of 25 or less with a simple setting. The manuscript is so arranged that there is original music, and full directions for lighting and producing, costuming, and arrangement of the auditorium. Plays 40 minutes. Norman Lee Swartout. Deposit of \$10, required

*A Christmas Miracle Play*, adapted by Samuel Eliot, from the *Coventry Cycle of Miracle Plays* in *Little Theatre Classics Number 1*. A one-act arrangement of a naive and ancient miracle play. Very simple yet requiring skillful acting and setting. One scene may be used throughout. 13 males, 1 female. Drama League Book Shop, price \$1.50

*The Evergreen Tree*, by Percy Mackaye. 2 exteriors or can be given in a church with simple background. It is possible to give this either simply or elaborately. For most churches the simple version will be found the best. 25 males, 4 females. John Church Co., Text 50 cents; music \$1.50

*Isaiah*, by Eleanor Wood Whitman. Biblical play in several scenes which can be played against a background of curtains, with simple properties. 5 women, 20 men. Other supernumeraries. The important parts are for 4 men and 5 women. Poetic Biblical language used

throughout. Biblical costumes of simple material but rich color can be used, copies from Sargent's *Prophets* or from Tissot's *Life of Christ*. Has been produced with great success by the Community Players of Boston and also in several other places. Excellent for church groups. Pilgrim Press, price 75 cents. For permission to act apply to the author in care of the publishers.

*A Little Pilgrim's Progress*, by C. D. Mackay. 12 characters, boys and girls. Can be given by a cast composed entirely of girls or entirely of boys, since it is a morality play and the characters are interchangeable. It plays one-half hour. The setting is simple. Pilgrim costumes. Because the play is a morality play it has been acted in churches. It is suitable for children from eight to fifteen years. Published in a volume with 9 other plays called *The House of the Heart*. Henry Holt & Co., price \$1.25

*Mother Love Finds A Way*, from *Bible Stories for Children*, by May Stein Soble. Can be given by a cast of 8 girls with extras if desired. 2 scenes could be played with one background of green curtains. It presents the story of Moses' youth dramatically told. Fine chance for beautiful but simple costumes. James Terry White & Co., price \$1.50

*The Nativity*, by Rosamond Kimball. Originally designed for young people, but in its simplicity would be fine for adults. 9 males and 2 females. Plays one hour. At least 20 angels of either sex. A Reader who may be male or female. One draped interior throughout, with changing properties. Tells the story of the nativity through tableaux accompanied by carols and hymns sung by the congregation. Samuel French, price 35 cents. No royalty.

*The Nativity and Adoration Cycle of the Chester Mystery*, by Frank Conroy and Roy Mitchell. These plays are not adapted to a church, but would be excellent for the well equipped stage of the parish house. Need expert direction and experienced amateur acting. Arens, Washington Square Book Shop, price 35c.

*The Pilgrim and the Book*, by Percy Mackaye. A dramatic service for churches, complete with music and erections for simple costumes and staging. 19 speak-

ing characters, male. As many supernumeries as desired, men, women and children. This beautiful and impressive service is practical for any church, large or small. It can be produced without royalty and has already had very wide use throughout the churches of the country. Published by the American Bible Society, price 25c.

*The Power of Purim and Other One-Act Plays*, by Irma Kraft. Plays which can be simply acted by young people of from 8 to 16 years, and are especially designed for Jewish religious schools. Plays contain from 6 to 13 characters. There are plays for Purim, Hanakkah, Pesah, Shabout, and the closing of the school. Jewish Publication Society, price \$1.50

*The Resurrection*, by Rosamond Kimball. An Easter-service. One draped interior or screens may be used throughout. 13 males, 2 females, a few extras. Plays one hour. With the text are given selections from the Passion Music by Bach. This service can be used as a series of tableaux, with a reader. The lighting must be very well done. It belongs to that class of religious drama which must be done perfectly, or not at all. Published by Samuel French, price 35c. No royalty

*The Traveling Man*, from volume entitled "*Seven Short Plays*", by Lady Gregory. One male, one female, one child. A simple interior scene. Plays 25 minutes. A lovely impressive play of the King who came to a purse-proud woman and went away unrecognized because he wore a beggar's garb. This play has a wide appeal and is exactly suited for a church. Samuel French, price \$2.00. Royalty \$5.00. (In a volume containing six other one-act plays.)

*Why the Chimes Rang*, by Elizabeth McFadden. 4 men and 3 women. Speaking parts. The parts of two children may be taken by small-sized young women. Several men, women and children; could be done by a cast of 20 in all. A medieval Christmas play in 2 scenes. It requires two interior settings. First a peasant's home, next a cathedral, which is suggested by means of a stained glass window and an altar. It tells the story of how a humble-hearted gift out-weighed all the rich gifts at Christmas time. Samuel French, price 35c.

Two religious prize plays of the Drama League, *The Rock*, by Mary B. Hamlin, and *The Son of God*, by Linwood Taft, can be had by applying to the Religious Drama Department of the Drama League, Clara Fitch, Chairman, 59 East Van Buren St., Chicago, Ill.

### READING PLAYS

*Holy Night*, a Yuletide Masque, by Hans Trausil, paraphrased by Leonora Speyer. This is a play about a highway on which the various characters pass. Norman Lee Swartout, price \$1.30

*Nazareth*, a morality play in one act, by Lawrence Housman. This one act play of Christ's youth when He was a carpenter's lad, would make a fine reading rather than an acting play. Full of poetic values. There are one half dozen speaking parts. Samuel French, price 35c.

*Thy Kingdom Come*. An Easter Miracle Play by Florence Converse. Published in the *Atlantic Monthly* for March 1921 and *The Terrible Meek*, by Charles Rann Kennedy, to be found in most libraries, are two one-act plays that interpret the scene of Resurrection, Modern language, as if the soldiers of that time were men of today. Both of these are impressive plays of this type, with a strong morale and religious lesson.

## APPENDIX C

### LIST OF ONE-ACT PLAYS

*The Affected Young Ladies*, by Moliere. Costume play of the 17th Century. A satire on feminine affections. 3 male and 6 female characters. One interior setting. Samuel French, price 35c. No royalty.

*The Bank Account*, by Howard Brock. A serious play showing the results of a woman's extravagance. 2 male and 1 female character. (Found in Plays of the Harvard Dramatic Club.) Samuel French, price \$1.25. 1 interior setting. This book also contains *The Florist Shop*, *The Rescue*, and *America Passes By*. Royalty

*The Beau of Bath*, by Constance D'Arcy Mackay. Costumes of the 18th Century. A drama in verse about Beau Nash. Poetic and effective. 1 interior setting. 2 male and 1 female character. Henry Holt & Co., price \$1.35. This book contains *The Silver Lining*, *ashes of Roses*, *Gretna Green*, *Counsel Retained*, and the *Prince of Court Painters*. No royalty.

*Beauty and the Jacobin*, by Booth Tarkington. A serious comedy of the Revolutionary period. 3 male and 2 female characters. Costumes of the period. 1 interior setting. Harper & Bros., price \$1.75. Royalty

*Behind a Walteau Picture*, by Robert E. Rogers. Poetic fantasy which plays one hour. Played with great success in New York. 12 male and 2 female characters. 1 exterior setting. Walter H. Baker & Co., price 75c. Royalty

*The Bishop's Candlesticks*, by Norman McKinnel. A dramatization of Victor Hugo's story. 3 male and 2 female characters. Costumes of the 17th century. 1 interior setting. Samuel French, price 30c. Royalty.

*The Boor*, by Anton Tchekhoff. A farce of Russian peasant life. 2 male and 1 female character. Samuel French, price 35c. Royalty.

*The Bracelet*, by Alfred Sutro. Sophisticated and serious, but of deep interest. 4 male and 4 female characters. 1 interior setting (found in *Five Little Plays*). Samuel French, price 30c. Royalty. This book also contains *The Man in the Stalls*, *A Marriage Has Been Arranged*, *The Man on the Kerb*, and *The Open Door*.

*Carrots*, by Jules Renard. Pathetic, charming. Requires fine acting. 2 women, 1 boy. Time 40 minutes. Samuel French, price 30c. Royalty.

*Cinders*, by Lily Tinsley. A romantic, rather old-fashioned comedy of a little slavey. 1 male, and 1 female character. 1 interior setting. Samuel French, price 30c. Royalty.

*The Clod*, by Lewis Beach (in *Washington Square Plays*). Tense play of the Civil War period. 4 men, 1 woman. Costumes of the period. An interior scene. Samuel French, price 75c. This book also contains *Eugenically Speaking*, *Overtones* and *Helena's Husband*.

*The Courtship of Miles Standish*, by Eugene V. Presbrey. 2 men and 2 women. Pilgrim interior scene and costumes. This play is founded on Longfellow's poem by a well-known dramatist. Samuel French, price 30c. No royalty.

*Dawn* from *Dawn and Other One-Act Plays*, by Percival Wilde. A one-act play. Scene: The hut of a miner. 2 males, 1 female, 1 child. Absorbing tragedy with a supernatural ending. Widely used in Little Theatres. Henry Holt, price \$1.35. Royalty.

*The Dear Departed*, by Stanley Houghton. Comedy of the dead returning to life in time to decide the division of his property. 3 male and 3 female characters. Time 30 minutes. 1 interior. Samuel French, price 30c. Royalty.

*A Dear Little Wife*, by Gerald Dunn. A comedy of Japanese life. 2 males, 1 female. 1 interior scene. Samuel French, price 30c. Royalty.

*Enter the Hero*, by Therese Helburn. Bright sophisticated play. Story of a girl who makes her own

romance and is unmasked. 3 female and 1 male character. 1 interior setting. Washington Square Book Shop, price 35c. Royalty.

*Fiat Lux*, a modern mystery in one act, by Faith Van Valkenburgh Vilas. 3 men and 1 woman. 1 interior setting. Azariah, an unbeliever, who has lost his faith because of his daughter's sufferings and the death of his son in battle, regains it on Christmas eve by a miracle that shows him the purpose of suffering and the lesson that comes from facing death bravely. Not a sermon, but a play with a dramatic denouement. For information apply to the author, Faith Van Valkenburgh Vilas, Scarsdale, N. Y.

*The Florist Shop*, by Winifred Hawkridge (in Plays of the Harvard Dramatic Club). A romantic comedy in a florist shop. 3 male and 2 female characters. Interior setting. Samuel French, price \$1.25. Royalty. This book also contains *The Bank Account*, *The Rescue* and *America Passes By*.

*Food*, by William C. deMille. A comic satire on the high cost of living. 2 male and 1 female character. 1 easy interior. Samuel French, price 30c. Royalty.

*The Gaol Gate*, by Lady Gregory. Scene outside a prison. The release of a convict and what meets him (in *Seven Plays*). 1 male and 2 female characters. Samuel French, price \$2.00. Royalty. This book also contains *Spreading the News*, *Hyacinth Halvey*, *The Rising of the Moon*, *The Jackdaw*, *The Workhouse Ward*, *The Traveling Man*.

*The Good Men Do*, by Hubert Osborne. A play of Shakespeare's time. Ironic. 3 male and 5 female characters. Costumes of the period (in *Plays of the 47 Workshop*). Samuel French, price \$1.25. Royalty

*The Green Coat*, by de Musset and Angier. A comedy of artist life in Paris. Costumes from the middle of the 19th Century. 3 male and 1 female character. Easy interior setting. Samuel French, price 35c. No royalty.

*The Grey Parrot*, by Jacobs and Rock. A comedy of a spy that became a boomerang. English sailor life. 4 male and 2 female characters. Time 25 minutes. Interior setting. Samuel French, price 30c. Royalty.

*Hyacinth Halvey*, by Lady Gregory. Irish comedy of village life, easy to act. 4 male and 2 female characters. 1 exterior setting. In volume *Seven Short Plays*, Samuel French, price \$2.00. Royalty. (See *The Gaol Gate*)

*Indian Summer*, by Meilhac and Halvey. Played for many years by the Comedie Francaise. 2 male and 2 female characters. Easy interior. Story of romance in the autumn of life. Time 30 minutes. Samuel French, price 35c. No royalty.

*The Jackdaw*, by Lady Gregory. Popular and very amusing. 4 male and 2 female characters. 1 interior setting. Samuel French, price \$2.00. Royalty. Found in volume *Seven Short Plays*. (See *The Gaol Gate*)

*The Land of Heart's Desire*, by W. B. Yeats. A fairy tale, poetic and mystic. 3 male and 3 female characters. 1 interior. Samuel French, price 25c. No royalty.

*The Little Stone House*, by George Calderon. 1 interior scene. 5 males and 2 females. A strong play of Provincial life in Russia, showing the power of heredity. An acknowledged masterpiece widely used by Little Theatres. Drama League Book Shop, price 50c

*Lonesome-like*, by Harold Brighouse. Dialect comedy of English millfolk. 2 male and 2 female characters. Samuel French, price 50c. Royalty.

*The Love Pirates*, by George Ford. A farce of too many engagements. 3 male and 3 female characters. Easy interior. Time 25 minutes. Samuel French, price 30c. No royalty.

*The Maker of Men*, by Alfred Sutro. A dramatic story of a wife's devotion. Easy interior. 1 male and 1 female character. Interior setting. Samuel French, price 30c. Royalty.

*A Marriage Has Been Arranged*, by Alfred Sutro. A comedy of marriage that was almost a fiasco. 1 male and 1 female character. Samuel French, price 30c. Royalty. Interior setting.

*A Marriage Proposal*, by A. Tchekoff. Satire of marriage customs among the peasants of Russia. 2 male and 1 female character. Samuel French, price 35c. No royalty.

*Miss Civilization*, by R. H. Davis. A brisk comedy of two robbers and a young woman of wealth and wit. 4 male and 1 female character. Time 30 minutes. Samuel French, price 35c. No royalty.

*The Monkey's Paw*, by W. W. Jacobs and L. N. Parker. A dramatic sketch of great power and suspense. 4 male and 1 female character. Samuel French, price 30c. Royalty.

*The Neighbors*, by Zona Gale. A comedy with underlying serious tone. Easy kitchen setting. 2 male and 6 female characters. In volume "Wisconsin Plays." Samuel French, price 50c. This book contains *In Hospital and Glory of the Morning*.

*The Ninth Waltz*, by R. C. Carton. A comedy of an interrupted romance resumed after many years. 1 male and 1 female character. Interior setting. Samuel French, price 30c. Royalty.

*'Op o' My Thumb*, by Fenn and Pryce. An English comedy of a little drudge in a laundry who dreams of a lordly lover and her disillusionment. 1 male and 5 female characters. Samuel French, price 30c. Royalty.

*Pierrot Home from the War*, by Thomas Wood Stevens. 1 man and 1 woman. Simple interior setting. Poetic play full of underlying meaning. Frank Shay, price 50c.

*Poached Eggs and Pearls*, by Gertrude Jennings. 3 men and 6 women. A canteen comedy. 2 interior scenes. Samuel French, price 30c. Royalty.

*The Police Matron*, by Carl Glick. 2 males and 2 females. Interior scene. Exciting play of Crookdom. Norman Lee Swartout, price 27c. Small royalty.

*A Pot O' Broth*, by Yeats. (In Vol II, plays for an Irish Theatre.) Quaint and humorous play. 2 male

and 1 female character. 1 cottage interior. Samuel French, price \$1.50. Royalty. This book also contains *The Hour Glass and Cathleen Ni Houlihan*.

*The Price of Coal*, by Harold Brighouse. Play of Lancashire life. 1 male and 3 female characters. Samuel French, price 50c. Royalty.

*Spreading the News*, by Lady Gregory. Comedy of village gossip, 7 male and 3 female characters. Outskirts of country fair. Samuel French, price \$2.00. Royalty. Found in volume *Seven Short Plays*. (See *The Gaol Gate*)

*Tents of the Arabs*, by Lord Dunsany. 1 scene; outside the gates of an Eastern City. 5 males, 1 female Poetic, imaginative play with chance of beautiful stage effects. Used by Little Theatres and gifted amateurs. Samuel French, price \$2.00.

*Three Pills in a Bottle*, by Rachel L. Field. (In *Plays of the 47 Workshop*). Delightful little fantasy. 5 men, 3 women. Interior setting. Samuel French, price \$1.25. Royalty.

*The Traveling Man*, by Lady Gregory. Beautiful miracle play with simple interior scene. 1 male and 1 female, 1 child. (In *Seven Short Plays*). Samuel French, price \$2.00. Royalty. (See *The Gaol Gate*).

*Two Crooks and a Lady*, by Eugene Pillet. Play with good situations and crisp dialogue. (In *Plays of the 47 Workshop*). 3 male and 3 female characters. Samuel French, price 25c. Royalty.

*Turtle Doves*, by Mellis Twelve. A farce of newly-wed. 2 male and 3 female characters. Interior setting. Samuel French, price 30c. Royalty.

*Under the Greenwood Tree*, by Philip Trevor. Pastoral play in verse. 2 male and 5 female characters. Time 1 hour. Samuel French, price 30c. Royalty.

*The Workhouse Ward*, by Lady Gregory. Comedy requiring good acting. A poorhouse ward. (In *Seven Short Plays*). Two males and 1 female. Samuel French, price \$2.00. Royalty. (See *The Gaol Gate*).

## COLLECTIONS OF ONE-ACT PLAYS

*Fifty Contemporary One-Act Plays*—European and American, by Frank Shay and Pierre Loving. Gives a wide panoramic view of the whole one-act movement, and presents an absorbing study of comparative drama. Stuart, Kidd Co., price \$5.00.

Four volumes of the *47 Workshop Plays of Harvard College*. Brentano's Book Shop, price \$1.25 per volume.

*One-Act Plays*, by American Authors. Edited by Helen Louise Cohen. 16 plays with 10 illustrations of stage settings and costumes. Harcourt, Brace & Co., price \$2.25.

*Representative One-Act Plays*, by American Authors, which have been produced in Little Theatres. Edited by Margaret Mayorga. This book is splendid not only for the plays which it contains but for its preface which should be very helpful to all producers of one-act plays. Little Brown & Co., price \$3.00.

(The above books may be obtained from the Drama League Book Shop, 29 West 47th Street, New York City. Add 10c per book postage to order).

## APPENDIX D

### GENERAL LIST OF LONG PLAYS FOR MIXED CASTS

*The Adventures of Lady Ursula*, by Anthony Hope. 4 acts, 12 men, 3 women. Interior scenes. Colonial costume. Clever comedy. Sparkling lines. Concerns the adventures of Lady Ursula Barrington after she has donned a man's disguise and finds herself challenged to a duel. Samuel French, price 50c.

*All of a Sudden Peggy*, by Ernest Denny. A comedy in 3 acts with 2 interiors. Modern costumes. 5 male and 5 female characters. Samuel French, price 60c. Royalty.

*The Arrival of Kitty*, by Norman Lee Swartout. 3 acts. Interior scene. Can be managed in one scene by change of properties. 5 males, 4 females. For permission to use address the author, Summit, N. J. Royalty. This farce has been widely used by high schools and colleges. It makes a lively evening for a mixed cast, but is also good for a cast of all men, since *Kitty* is a man disguised as a woman. Price 60c. Walter H. Baker & Co.

*As You Like It*, by William Shakespeare. A comedy in 5 acts. Unusual edition, well arranged both for acting and reading. 16 male and 4 female characters. Possible for all female characters. Dramatic Publishing Co., price 25c. No royalty.

*Between Two Lives*, by Charles Burkett. A "farm and city" play in 3 acts. 8 men and 6 women. Simple interior scenes. Easy to give. Has already been acted by country audiences 500 times or more. It tells of actual problems as they exist on the farm today. Orange Judd Co., price 50c.

*The Bird's Christmas Carol*, by Kate Douglas Wiggin. A play in 3 acts, and prologue. 2 men, 5 women and

5 children. Tells in dramatic form the well loved and world famous Christmas story, introducing several new characters. Houghton, Mifflin Co., price 65c.

*Billeted*, by F. Tenninson, Jesse and H. Harwood. A charming comedy. Played by Margaret Anglin. One easy interior scene. 4 male and 5 female characters. Samuel French, price 60c. Royalty.

*The Canterbury Pilgrims*, by Percy MacKaye. 4 acts. 46 males and 7 females. A story of the time of Chaucer in which the latter figures as the leading character. The 2 interiors and 2 exteriors can be easily arranged. It is also possible to give a beautiful production of the play out-of-doors. Widely acted. Permission to act must be obtained from the author in care of the publishers. Macmillan Co., price \$1.50

*The Chinese Lantern*, by Laurence Housman. A comedy in 3 acts with 1 interior scene. Fantastic costumes of modern times. 12 males and 2 females. Possible for all female characters. Samuel French, price 75c. Royalty.

*A Doll's House*, by Henrik Ibsen. 4 acts. 4 males, 4 females, 3 children. One scene setting throughout. A play for advanced groups in Little Theatres. Requires skilled acting. Can be had in all libraries, and in the Little Leather Library Classics sold at all ten cent stores.

*The First Lady in the Land*, by Charles F. Nirdlinger. A play in 4 acts. 3 interiors. Easily managed. Can be played with one interior by rearranging properties. 11 males, 8 females and at least 10 extras. Charming comedy of American history with Dolly Madison as its central character. Walter Baker & Co., price 60c. Royalty.

*The Forest Princess*, by Constance D. Mackay. A play in 3 acts which can be given outdoors or indoors as desired. Contains several dances. Medieval costumes. 20 characters and as many court attendants and peasants as desired. All female characters possible. Plays 1½ hours. Drama League Book Shop, price \$1.35. No royalty.

*Green Stockings*, by A. E. W. Mason. A comedy in 3 acts. Two interior settings, but one is possible. Droll, delightful fun and sentiment. Played by Margaret Anglin. 7 male and 5 female characters. Samuel French, price 60c.

*The Harlequinade*, by Dion C. Calthrop and Granville Barker. Fanciful play adapted to colleges and Little Theatres. 4 scenes which require skill in setting. 6 males and 2 females. Fantastic story of Harlequin. Little Brown & Co., price \$1.25

*Hawthorne of the U. S. A.*, by J. B. Fagan. A romantic farce in 4 acts with 1 interior and 2 exteriors. Adventures in the Balkans, involved with turmoil and intrigue. 15 male and 3 female characters. Samuel French, price 60c.

*The Importance of Being Earnest*, by Oscar Wilde. Brilliant comedy of English life. 3 acts. 2 interiors, 1 exterior scene. Not difficult to arrange. 5 males, 4 females. Samuel French, price 60c.

*Jeanne D' Arc*, by Percy Mackaye. 5 acts. 40 males and 7 females. Indoor and outdoor scenes which can be simplified. Many colleges have given outdoor productions of this beautiful play. Costumes can be copied from Boutet de Monvel. Macmillan Co., price \$1.50. Royalty.

*The Lady of the Weeping Willow Tree*, by Stuart Walker in *More Portmanteau Plays*. A Japanese play in 3 acts. 2 males, 4 females. The exterior settings are easy to arrange. Excellent play for experimental amateurs. Samuel French, price \$2.50.

*Let's Get Married*. A farce in 3 acts by Lewis Beach. 1 interior setting. 3 males, 5 females. Modern play at a house party originally produced by the Harvard Dramatic Club, and since then used by other colleges. Walter H. Baker, price 60c.

*The Little Gray Lady*, by Channing Pollock. A drama in four acts with one exterior and two interiors. Julia Dean played the heroine. No hero. 6 male and 5 female characters. Tale of government office life in Washington. Samuel French, price 60c.

*The Little Minister*, by J. M. Barrie. A drama in four acts with two interiors and two exteriors. Played by Maude Adams. Unique types and unusual story. Manuscript form only. 11 men and 5 women. Obtained from Sanger & Jordan, price \$1.00. A deposit of \$25.00 is required. Royalty.

*Little Women*, a dramatization of Louisa M. Alcott's story. 4 acts. 1 interior and 1 exterior. 8 females and 4 males. A most human and delightful story of a family of girls. Samuel French, price 75c.

*The Man of Destiny*, by Bernard Shaw. One-act play, 45 minutes in length. Interior Scene. 4 males and 1 female. Brilliant play of Napoleon and a clever French woman. Samuel French, price 75c. Royalty.

*The Man Who Married a Dumb Wife*, by Anatole France. 2 acts. Exterior setting. 7 males, 3 females, 10 extras. Medieval play, lively in action, with songs and dances. Gives excellent chance for colorful costumes. With a one-act curtain raiser lasts a full evening. John Lane, price \$1.00.

*The Man without a Country*. A dramatization of Edward Hale's famous story by Elizabeth McFadden and Agnes Crimmons. 15 male characters. Concerns the well known story of a man, Philip Nolan, who was unfaithful to his country, wished never to hear her name again and who was sentenced to exactly what he desired in this respect. In the end Philip Nolan, the man without a country, feels that to have a country and be loyal to it is one of the greatest blessings that can come to any human being. Samuel French, price 30c.

*A Midsummer Night's Dream*, by William Shakespeare, the Ben Greet edition. 4 acts. 11 males, 10 females and from 10 to 20 extras. This is a cut version with helpful stage directions. Doubleday, Page & Co., price \$2.00.

*Monsieur Beaucaire*, by Booth Tarkington. Dramatized by Ethel H. Freeman. 3 acts, with 2 interiors and 2 exteriors. 14 male and 7 female characters, and servants. All female characters may be used. Requires exacting preparation. Walter H. Baker, price 60c. Royalty.

*Mrs. Temple's Telegram*, by Frank Wyatt and William Morris. A farce in 3 acts. A tale of tangles cleverly straightened out, of natural human situations, and the folly of deceit. Samuel French, price 60c.

*Pelleas and Melisande*, by Maeterlinck. 3 interiors and 4 exteriors or can be played on a draped stage with changing properties. 5 males, 3 females, 1 child and at least 6 extras. Advisable for Little Theatre production. Requires skilled acting. Can be found in all libraries, or in the Leather Library Series sold at all ten cent stores.

*The Piper*, by Josephine Preston Peabody. A play in 4 acts which can be acted out-of-doors or indoors. 14 men, 6 women, 5 children. Other men, women and children as supernumeraries. Tells a poetic version of the Pied Piper in which the children return to Hamelin Town after having been lured away by the Piper. Medieval costumes and scene setting. Stratford-on-Avon Prize Play. Possible for stage of any size. Has been given at Hull House, Chicago, etc., as well as in theatres. Houghton, Mifflin Co., price \$1.57.

*Pomander Walk*, by Louis N. Parker. 3 acts with 1 exterior setting, difficult but well worth the effort. 10 male and 8 female characters. All female parts possible. Costumes of the 18th century. Samuel French, price 60c. Royalty.

*Pride and Prejudice*, by Mrs. Steele MacKaye, founded on Jane Austen's novel. 4 acts, 4 interiors and exterior. 10 males and 10 females. If desired one interior can be made to do by clever arrangement of properties. This is a charming play with costumes of the early nineteenth century which has been widely used by colleges and schools. Samuel French, price \$1.40. Small royalty.

*The Prince Chap*, by Edward Peple. A comedy in 3 acts with 2 interiors. Strong heart interest, romance, humor and sentiment. 6 male and 5 female characters. Samuel French, price 60c.

*Prunella*, by Lawrence Housman. 3 acts. Exterior setting. 14 male and 8 female characters. Poetic play of Pierrot and Pierrette. Obtained from Little, Brown & Co., price \$1.50. Royalty.

*The Rivals*, by R. B. Sheridan. 9 males and 5 females. All female parts possible. Costumes of the period. 5 acts, scenery varied. Samuel French, price 25c.

*The Romancers*, by Edmond Rostand. A comedy in 3 acts. Indoors and outdoors. 1 scene throughout. Costumes either Medieval or 18th century. 6 characters and as many supernumeraries as desired. Samuel French, price 35c. No royalty.

*A Rose O' Plymouth Town*, by Beulah M. Dix and Evelyn G. Sutherland. Charming romantic comedy in 4 acts. 4 male and 4 female characters. Puritan costumes. Interior setting, and an exterior setting. Dramatic Publishing Co., price 60c. Royalty.

*The Scarecrow*, by Percy Mackaye. 4 acts. 10 males, 6 females. 2 interior scenes, a blacksmith shop and colonial home. Colonial play which requires skilled acting. MacMillan Co., price \$1.50.

*A Scrap of Paper*, by J. Palgrave Simpson. Comedy in 3 acts. Interior scenes. 6 men and 6 women. Very well-known play. A trifle sophisticated. Requires knowledge of drawing room manners. Rapid action. Amusing situations. Play concerns famous "scrap of paper" that is always being lost or that turns up in the wrong place at the wrong moment. Samuel French, price 25c.

*Secret Service*. A Civil War Drama in 4 acts by William Gillette. 16 male and 5 female characters. Can be played in one interior scene if desired by changing properties. One of the great values of this play is that it shows the heroic side of both North and South as well as giving an exciting picture of the adventures of the hero who is in the Secret Service. Samuel French, price 60c.

*Sherwood*, by Alfred Noyes. A drama of the time of Robin Hood with costumes of that period. Full evening play. 16 males, 6 females, fairies, merry men, etc. All female characters possible. Indoor scene of castle and forest scenes. Permission for performance must be obtained from the publisher. Frederick Stokes & Co., price \$1.75.

*A Thousand Years Ago*, by Percy MacKaye. 4 acts. 7 males, 2 females, 10 extras. 1 exterior and 4 interiors. For experienced amateurs. This play requires some cutting. There is opportunity for gorgeous Chinese costumes. It has been widely used by colleges and teachers' training schools. Samuel French, price 75c. Royalty.

## APPENDIX E

### LIST OF DRAMAS FOR CHILDREN

#### *Plays for Boys and Girls*

*Hiawatha*, by Florence Holbrook. One outdoor setting throughout. Speaking parts, 3 girls, 9 boys and extras. As many Indians as desired can be added to the cast. It should have a cast of at least 35 to make it really effective. It plays one hour. Houghton, Mifflin Co., price 36c. Music for the Indian games and dances can be found in *Indian Games and Dances with Native Songs*, by Alice G. Fletcher. C. C. Birchard & Co., price \$2.00.

*In the Good Old Days*, by Nora Archibald Smith, from *Plays, Pantomimes and Tableaux for Children*. There are two girls and five boys in this play, ages eleven to fifteen years. It has been very widely used, and has always been most successful. It concerns the adventures of two children of today who crawl through an ancient fireplace into yesterday, and find themselves in Pilgrim days, with Indians and bears, and all sorts of excitements. The play lasts about an hour and is most amusing. Moffat, Yard & Co., price \$2.00.

*The House of the Heart*, by Constance D'Arcy Mackay from *The House of the Heart and Other Plays for Children*. This is a one-act play in verse, with a simple interior setting. 7 girls and 5 boys. It shows both good and evil entering the heart of a child, where good finally triumphs. Medieval costumes. This play was first produced by the Children's Educational Theatre in New York, and later by the Arts Theatre, Chicago. Henry Holt & Co., price \$1.25.

#### *Operettas*

*Cinderella in Flower Land*, by Marion Loder. This little operetta can be used very charmingly as a May Day Festival. It tells the story of Cinderella only in this case all the characters are flowers, and the lost slipper is the Lady's Slipper. The costumes can be very inexpensive yet very pretty. The music is bright and

attractive. This operetta has already been very widely used as a May Day Festival. Any number of children can take part. Chas. H. Ditson Co., price 30c.

*Hiawatha's Childhood*, by Bessie Whiteley. This really deals with Hiawatha's youth, rather than with his childhood, and so is suitable for the older boys and girls. One outdoor scene. This can be purchased from the C. C. Birchard Co., price 75c. The volume contains both words and music; the music is all founded on genuine Indian tunes. There are 6 boys and 4 girls, and as many other children can form the chorus as desired.

*The Fairy Changeling*, by Harriett Prescott Spoffard. This can be found in the *St. Nicholas Book of Plays and Operettas*. 35 characters, boys and girls, can take part in this operetta, which can be given either indoors or out-of-doors. The characters are flowers, bees, butterflies. The songs and choruses are set to music from Gilbert and Sullivan's Operas, and other well-known airs. The plot concerns the adventures of a fairy changeling in a garden of flowers. Teachers looking for an operetta in which the graduating class can play the leading part, and the rest of the school can act as chorus, will find one in this. Century Company, price \$1.50.

*The Goblin Fair*, by Cordelia Brooks Feno and Arthur Bergh. Both words and music are published by C. C. Birchard & Co., price 75c. There are two scenes in this operetta, but the book contains descriptions as to how it could be given in one scene. The principal singing parts are for 5 girls and 4 boys. As many extra boys and girls as desired may take part as goblins, moonbeam fairies and mice. The dances for mice and goblins will make a strong appeal to boys, while the girls will delight in being moonbeam fairies. The costumes can be simply and inexpensively arranged. From 25 to 40 children can take part in this. The whole book is splendidly practical, with full directions for choruses and dances. It plays 45 minutes or more according to whether it is elaborately given.

#### *Plays for Cast of All Girls*

*Every Girl's Friends*, a Health Play, from *Patriotic Plays for Young People*, by Virginia Olcott. This could

be acted in the schoolroom, or in the school auditorium or even out of doors. There are ten girl characters in the play. Health, Long Walks and Fresh Air banish Listlessness from Every Girl. It is a practical little play with a good lesson. Dodd, Meade & Co., price \$1.75.

*Finding the Mayflowers*, by Blanche Proctor Fisher. This is a play in one act for seven girls, or if its prologue is included, for six girls and one boy. The ages are ten to fourteen or thereabouts. It plays 25 minutes and must have an interior scene for its setting. The play concerns the adventures of some little Pilgrim girls and the hunt for the first mayflowers, which are found through the services of an Indian maiden. This is a very pretty little play. Walter H. Baker Co., price 25c.

*Mother Love Finds a Way* from *Bible Stories for Children*, by May Stein Soble. Can be given by a cast of 8 girls with extras if desired. 2 scenes could be played with one background of green curtains. It presents the story of Moses' youth dramatically told. Fine chance for beautiful but simple costumes. James Terry White & Co., price \$1.50.

#### *Plays for Cast of All Boys*

*Daniel Boone* from *Patriotic Plays and Pageants*, by C. D. Mackay. 9 boys, and at least 10 extras, or more, for Indians. One-act play, out-door setting. Tells the story of Daniel Boone and the Long Knives. Henry Holt & Co.; price \$1.40.

*The Oxfordshire St. George Play* is a very simple entertainment for boys which can be acted without any special scenery on the floor of a hall, or which can form part of an Old English Revel for Christmas, if so desired. There are six boy characters in it, and including the sword fights it should play fifteen to twenty minutes. This is a good play to use in connection with indoor or outdoor folk dancing at Christmas time. Play-ground & Recreation Association of America, price 5c.

#### *Plays for Children's Theatres*

*Snow White*, Winthrop Ames' edition, with music by Edmund Rickert. 21 or more characters. Must be at least 10 boys; but boys and girls could be used in it

interchangeably. Can be produced in either one or two settings. In one setting: A background of forest green curtains; in two: a palace and a woodland hut. Plays two hours. In manuscript form only. Obtained from the office of Winthrop Ames

*The Snow Queen*, a fairy play for children in two acts, by Elizabeth B. Grimball. 12 boys, 20 girls, at least 25 non-speaking parts; but would be better with a cast of 75 in order to do the dances justice. Charming dramatization of Hans Christian Anderson's famous story. 2 settings, both exterior. Play contains incidental songs and dances. Has been produced at the Broad Street Theatre, Philadelphia, Lenox Hill Settlement, New York City, and at the Berkeley Institute, Brooklyn. Woman's Press, price 75c.

*The Toy Shop, A Drama for Children*, by F. S. Isham and Edward Wetzel, has a very large cast of boys and girls. In fact any number can be used. The girls are dolls and the boys are soldier dolls. This has been found a very useful play for using a large cast of children. It plays about an hour, has an interior scene, a toy shop, and the costumes are not difficult. This play has been acted at the Little Theatre, Philadelphia, and at the Century Theatre, New York. Samuel French, price 30c.

### *Pageants*

*The Pageant of Patriots* from *Patriotic Plays and Pageants*, by C. D. Mackay. From 200 to 500 young people can take part in this pageant which deals with the youth of Washington, Lincoln, Franklin, Pocahontas, etc. As few of the many episodes can be used as desired without affecting the integrity of the whole. The settings can be arranged for both indoor and outdoor scenes. Henry Holt & Co., price \$1.40.

### *Pantomimes*

Those who want children's pantomimes which will fit various ages, will find them in *Plays, Pantomimes and Tableaux for Children*, by Nora Archibald Smith. These pantomimes are especially useful for simple schoolroom entertainments. There is one of *Goldilocks and the Three Bears* for one girl and three boys; there is another of *Red Riding Hood* for three girls and two

boys. This has a happy ending, and a pretty French folk dance is introduced. There is another delightful pantomime of *The Shoemaker and the Elves*. For this pantomime four older children are required, and four or six smaller children can participate, either boys or girls. Still another pantomime in this book is *Snow White and Rose Red*. In this there are three girls and three boys. Moffat, Yard & Co., price \$2.00.

## PLAYS FOR SPECIAL HOLIDAYS

### *Thanksgiving*

*The First Thanksgiving Dinner*, by Marjorie Benton Cooke. 7 boys and 3 girls of twelve to fourteen years. Pilgrim costumes. Plays 25 minutes. Drama League Book Shop, price 35c.

*The Little Pilgrim's Progress*, by C. D. Mackay, 12 characters, boys and girls. Can be given by a cast composed entirely of girls or entirely of boys, since it is a morality play and the characters are interchangeable. It plays one-half hour. The setting is simple. Pilgrim costumes. Because the play is a morality play it has been acted in churches. It is suitable for children from eight to fifteen years. Samuel French, price 25c. Also published in a volume with 9 other plays *The House of the Heart*. Henry Holt & Co., price \$1.25.

### *Christmas*

*A Puritan Christmas*, from *Plays for Home, School and Settlement*, by Virginia Olcott. This is an excellent little play for a small cast of 2 boys and 2 girls requiring a simple interior setting and Puritan costumes. It would play about half an hour and could be given in a parlor or school room. Moffat, Yard & Co., price \$2.00.

*The Christmas Jest*, from *A Child's Book of Holiday Plays*, by Frances Gillespy Wickes. This play can be given by 12 or 15 boys or girls and is arranged so that they can be used interchangeably. It has 3 scenes, but any difficulty arising in changing these scenes can be met by staging the play against a background of curtains or by using screens. It plays one-half hour. The costumes are elaborate and picturesque. The time is medieval. Several ancient Christmas customs are introduced. Macmillan Co., price 80c.

*Christmas Eve with Charles Dickens*, from *Little Plays about Famous Authors*, by Maud Morrison Frank, is a touching and charming little play about the real Charles Dickens suitable for children from 10 to 16. The play is valuable because it shows what Dickens had to overcome. Introduced into the play is a dream scene. This has few or as many boys and girls as desired. Henry Holt & Co., price \$1.35.

*Mother Goose's Christmas Visit*, by Edith T. Langley, is a Christmas play with a few songs introduced. The words and music of these songs are included with the play. The characters are the familiar Mother Goose characters. There are 5 boys and 7 girls. The costumes are simple. The play lasts 20 minutes. It is good for country communities, where all the Mother Goose characters will be immediately recognized. Samuel French, price 30c.

*Christmas Tableaux*, from *Plays, Pantomimes and Tableaux for Children*, by Nora Archibald Smith. from 20 to 35 children are used in this tableau, or a smaller number if desired. The tableaux are (1) Christmas in England—suggestions for 10 tableaux with old English carols. (2) Christmas with the children—8 tableaux. (3) A Christmas garland—10 tableaux. Moffat, Yard Co., price \$2.00.

### *May Day*

*The Enchanted Garden*, by C. D. Mackay can be acted indoors or out-of-doors as a May Day play or a June graduation play. Most of the characters are flowers. There are also bee, butterfly and will-of-the wisp. There are 10 characters. Boys and girls can be used interchangeably. As many other children as desired can be introduced as extra flowers or attendants of the Queen. With a dance or two it plays about 45 minutes. Samuel French, price 30c.

## APPENDIX F

### A LIST OF PAGEANTS AND MASQUES

*America, Yesterday and Today*, by Nina B. Lamkin. Historical pageant of American scenes. 200 to 500 participants. Outdoor pageant, but can be given on floor of armory or large hall. Pictures of costumes included in volume. Pageant has dialogue, dances and choruses. T. S. Dennison Co., price \$1.00, postage 6c.

*Faith of Our Fathers, A Pilgrim Pageant*, by Annie Russell Marble. This pageant is in two parts. Part one contains five episodes and part two contains three episodes. There are 26 men, 10 women and 5 small boys, with as many extras as desired in the first part of the pageant; and 8 women, 21 men, 10 boys and 4 girls, with as many extras as desired, in the second part of the pageant. The first of this pageant deals with the Pilgrims. It gives an excellent picture of Pilgrim times, and brings out very clearly the whole matter of the signing of the Mayflower compact. There is also an interesting scene of the first Thanksgiving which would make this pageant particularly adaptable for the Thanksgiving season. The scenery throughout consists of a background of curtains with a few special properties. The second part of the pageant takes up a more modern theme dealing with the Faith of Our Fathers in modern times. Both parts of the pageant may be used: or to use part one would make a complete Pilgrim pageant. There are especially fine choruses used throughout, set to authentic music of Pilgrim times. This pageant can be had in mimeographed form from Community Service, price 25c.

*The Flag of the Free*, by Elizabeth B. Grimball. A program and a ceremonial for Independence Day, consisting of tableaux, music and recitations relating to Independence Day. It also has a ceremonial in pageant form of the making of the flag. Community Service, price 15c.

*The Gift of Time*, a Christmas Masque from the *Forest Princess and Other Masques*, by Constance D'Arcy Mackay. This Masque has one scene throughout—a background of curtains. It has 21 characters including New Year, Old Year, a Mortal, Months, Past, Present, Future, etc. Several dances are introduced, among them a dance of the Hours. This Masque was first produced by the Y. W. C. A. and has been widely used by girls' and women's clubs at Christmas. The costumes are Greek, and simple to make. Henry Holt & Co., price \$1.35. No royalty

*A Memorial Day Pageant*, by Josephine Thorp. A beautiful Ceremonial in Pageant form prepared for Memorial Day with complete directions for costuming and producing and a drawing of stage plan. Community Service, price 25c.

*National Red Cross Pageant*, with a sub-title called *The Dedication of the Altar to Peace*, published in the back of the booklet called *The Drawing of the Sword*, by Thomas Wood Stevens, can be had free of charge by applying to Community Service, while the supply lasts. *The National Red Cross Pageant* can be given by a cast ranging from 50 to 150 participants. It should be used as it stands from page 27 to page 34. In order to bring to up to date, it must end with the festival Dance of Harvest, mentioned on page 34. The war episode on page 34 must now be omitted. The Dance of Harvest should be very beautifully given and should mark the end of the pageant. The costumes throughout this pageant are Greek and Medieval. The episodes are Greek, Flemish, Italian, English, Russian and French. Although it is a Red Cross Pageant, the idea throughout is one of liberty for the nations. There is a very beautiful frontispiece, picturing the setting for the pageant.

*The New Citizenship*, a Civic Ritual devised for places of public meeting in America, by Percy MacKaye. This ritual is designed to make clear to foreign citizens the obligations they assume upon becoming naturalized American citizens. From 200 to 500 people can participate, according to the number of foreign citizens and the length of time the pageant is desired to run. Certain omissions can be made without disturbing the integrity

of the whole, if desired. Macmillan Co., price 50c, postage 4c extra.

*The New Era*, a Pageant of Patriotism and Reconstruction. Written by the Outdoor Players of Peterboro, New Hampshire. Pageant with a delightful pantomime introduced. Has been performed successfully all over the country. Community Service, price 25c.

*A Pageant of Girlhood*, prepared by the Bureau of Educational Dramatics of Community Service with songs and lyrics by F. Ursula Payne. An outdoor pageant for girls, in 7 episodes with choruses, dances, and opportunity for introducing games, etc. There are 3 speaking parts, Girlhood, Childhood and Womanhood. Besides these, a pageant chorus and 5 important non-speaking pageant groups. Each of these groups has from 25 to 50 girls in it as desired. The pageant shows, in a series of brisk, colorful episodes, the work, the games, the folk dance, the recreation and the dreams of Girlhood. It is easy and inexpensive to produce. The costumes can be very lovely and are easy to arrange. Community Service, price 25c.

*A Pageant of Independence Day*, by Thomas Wood Stevens, Stage Guild, 707 Railway Exchange Bldg., Chicago, Ill., price 35c. Permission to perform must be obtained from the Stage Guild. This pageant is more adapted to city communities than to rural communities. It is of high literary standard, and contains several stirring scenes. From 150 to 500 can take part in it. There are full stage directions.

*The Pageant of Patriots*, from *Patriotic Plays and Pageants*, by Constance D. Mackay. This pageant is for young people 8 to 25 years of age. It contains dialogue, pantomime and dances. It can be given indoors or out-of-doors. It has a cast ranging from 150 to 500 as desired. It deals with such famous characters as George Washington, Benjamin Franklin, Abraham Lincoln, Priscilla Mullins, Pocahontas, etc. There are full directions for staging, music and costumes. Plays one and a half hours. Henry Holt & Co., price \$1.40

*Pageant of Play*, by May Pashley Harris. This little pageant was planned primarily for use by a playground

group out-of-doors, preferably a woodsy spot in a park. It could be adapted to the various possibilities of individual playground groups. If a good dance instructor is not available the game and story book numbers may be added to. Community Service, price 15c.

*The Perfect Gift.* A Christmas Pageant by Elizabeth Hines Hanley, in which the Spirit of the Star guides the Spirit of Christmas to the place where at last is found the Perfect Gift. All that composes the Gift is there—the self-denial, the kindly feeling, the desire to give, the good will and the wish that it may carry happiness. A community tree is shown around which carols are sung. The pageant ends with the distribution of gifts by Santa Claus and his attendants, and a general community celebration around the tree. Community Service, price 25c.

*Raleigh, Shepherd of the Ocean.* An Historical Masque, by Frederick H. Koch. Written around the life of Sir Walter Raleigh, showing his influence both in the old world and the new. It has speaking parts for not less than 30 people, and can be given with a cast of from 200 to 300 players. It shows scenes of both adventure and court life, with a chance for colorful costumes. Splendid as the production of the masque is, it has been so cleverly arranged that it can be produced for not more than \$500. Can be had in typewritten form only, price \$1.50. For permission to use address the author, Frederick H. Koch, University of North Carolina, Chapel Hill, N. C. Royalty of \$10.00 for each performance, payable to author

*The Sanctuary,* by Percy MacKaye. 6 men, 2 women, 1 child. Outdoor Masque. Poetic plea for bird sanctuaries that has been widely acted. Very easy to stage. Frederick Stokes Co., price \$1.50

*The Shining Goddess,* by Clara E. Sackett. A pageant which can be given indoors or out-of-doors. 28 speaking parts. 9 men and the rest women. There should be at least 22 women for dances. Pageant contains dialogue, songs and dances and has a full description of costumes. It shows that through Service, Enlightenment and Health the American girl comes to find the spirit of joy, shows the advantages of Exercises, Health

and Fresh Air. Plays 1 hour. Easy and inexpensive to produce. Used by Industrial Groups with much success, also used as a health pageant. Excellent for these or other social centers. The Women's Press, price \$1.35. This includes text and payment of royalty.

*The Trees of the Blazed Trail*, by Faith Van Valkenburgh Vilas. Three endings have been written making possible the use of the Masque—(1) As a dedication of grounds or buildings; (2) as a Commencement Exercise; (3) as a dedication of the youth of a community who have reached majority and are to vote for the first time, in other words, the dedication of the young to the service of their Country. For information apply to the author, Faith Van Valkenburgh Vilas, Scarsdale, N. Y.

*Under the Stars and Stripes*, a festival of citizenship, by Elizabeth B. Grimbll. Designed for schools, neighborhood clubs, civic and other organizations. This festival is intended to bring together in closer understanding and friendship, the various nationalities and different social units of a community. The material contains lists of musical publications, including singing games, folk songs and dances, national anthems and marches of more than sixty nations. Community Service, price 25c.

## BIBLIOGRAPHY

(The following books may be obtained from the Drama League Book Shop, 29 West 47th Street, New York City. Add 10c. per book postage to order)

### *Books on Dramatic Organization in Cities and Towns*

*The Civic Theatre*, by Percy MacKaye. Discusses the whole movement of Community Drama in its larger aspects, with plans for city dramatics on a large scale. In its appendices can be found excellent material for special celebrations. The whole book is full of fruitful suggestions. Mitchell Kennerly, price \$2.00

*The Community Theatre*, by Louise Burleigh. Discusses in an informal manner various dramatic groups organized in different parts of the country. Little, Brown & Co., price \$1.75

*Patriotic Drama in Your Town*, by C. D. Mackay. Gives plans for working out yearly programs, and for planning in advance celebrations for Fourth of July, Labor Day, Christmas, May Day, etc. Henry Holt & Co., price \$1.35

*Books on Community Theatres and Producing*

*Costumes and Scenery for Amateurs*, by C. D. Mackay. Describes how to make simple scenery and costumes and has illustrations of both. Henry Holt & Co., price \$1.75

*How to Produce Amateur Plays*, by Barrett H. Clark. One of the most practical books on play producing to be found anywhere. It is invaluable, both for the experienced and inexperienced worker in dramatics. It has diagrams, descriptions, play analysis, etc. Little, Brown & Co., price \$1.75

*On Building a Theatre*, by Irving Pichell. Contains ideas valuable for advanced groups. Theatre Arts Magazine, price \$1.50

*Our Irish Theatre*, by Lady Gregory. Invaluable for showing how small beginnings can lead to greater things; and how such humble material as potato sacking can be used in scenic work. Putnam Sons, price \$2.80

*Practical Stage Directing for Amateurs*, by Emerson Taylor. Takes up the fundamentals of producing, make-up, etc. It is a splendid book for High Schools and amateur groups. E. P. Dutton & Co., price \$1.50

*Producing in Little Theatres*, by Clarence Stratton. Gives wonderfully helpful advice as to the simplest, least expensive and most artistic Little Theatre settings. It also tells of the excellent effects obtained in various high schools by the use of the so-called "new scenery." Henry Holt & Co., price \$2.00

*Shakespeare for Community Players*, by Roy Mitchell. Gives a chapter on lighting. It is absolutely invaluable for workers in Little Theatres, or with experimenting dramatic groups. Is practical not only for Shakespearian plays, but for plays of all sorts. E. P. Dutton & Co., price \$2.50

*The Theatre of Today*, by H. K. Moderwell. This book is out of print but can be found in most libraries. Its graphic illustrations will be of help to advanced producers in the amateur field. It thoroughly discusses all types of scenery and lighting. Essentially a book for the more practiced producer

*The Twentieth Century Theatre*, by William L. Phelps. For a brief comprehensive survey of the theatre in this country this book can be recommended to all students of the drama. MacMillan Co., price \$1.50

*How to Sing a Song*, by Yvette Guilbert. An excellent comprehensive treatise on the art of acting, gesture, tone color. Valuable for advanced students and also valuable for beginners. Macmillan Co., price \$2.25

#### *Books on Educational Dramatics and Children's Theatres*

*Educational Dramatics*, by Emma Sheridan Fry. A book which takes up the fundamentals of educational dramatics in somewhat too technical a form for any save experienced producers. But there is in this book a splendid analysis of story playing which shows the actual development of the educational method. Drama League Book Shop, price 75c.

*How to Produce Children's Plays*, by C. D. Mackay. This book deals with the producing of children's plays in the schools; gives a history of the educational dramatic movement from the time of Madame de Genlis to the present. Has a chapter on Play Analysis. Henry Holt & Co., price \$1.35

*Plays and Festivals*, by Percival Chubb and Associates. This book discusses, with a wealth of detail, all the problems pertaining to school plays and festivals. It is fully illustrated, and there are practical suggestions for music and costumes for children's festivals. Harper Brothers, price \$2.00

#### *Outdoor Theatres*

*The Art Theatre*, by Sheldon Cheney. "Mr. Cheney discusses The Commercial Theatre, shows where the Little Theatres have failed, and points to the Art Theatre as a solution. He then defines the Art

Theatre and takes up the vital matters of Acting and Actors, Stage Settings, Plays, Audiences (in large cities and small), Organization and Management, and Buildings and Equipment. Alfred A. Knopf, price \$2.50

*The Open-Air Theatre*, by Sheldon Cheney. This is the most authoritative book on this subject, beautifully illustrated, and gives examples of every type of outdoor theatre. A less formal treatise on Outdoor Theatres can be found in *The Community Theatre*, by Louise Burleigh, mentioned above. Mitchell Kennerley, price \$3.50

#### *Books on Pageantry*

*American Pageantry*, by Ralph Davol. Published by Ralph Davol, price \$2.00, postage 10c. extra

*Community Drama*, by Percy MacKaye. Houghton Mifflin & Co., price 75c.

*Community Drama and Pageantry*, by Mary Porter Beagle and Jack Randall Crawford. Yale University Press, price \$4.00, postage 10c. extra

*Pageants and Pageantry*, by Esther W. Bates. Ginn & Co., price \$1.75

#### *Holiday Celebrations*

*Community Celebrations*, by Alfred Arvold. A book which gives all manner of interesting plans for celebrating the different seasons of the year, and the different holidays. Especially designed for rural communities. It is filled with suggestions that would be excellent for any community. Apply to the author, University of North Dakota, Fargo, North Dakota, for the book.

*Folk Festival*, by Mary Masters Needham. This book discusses in a delightful and informal manner different types of festivals suited to the different seasons of the year, particularly May Day, Thanksgiving, Christmas, etc. It is full of suggestions of what communities can do on these occasions. Huebsch, price \$1.50

#### *Community Entertainment*

*Producing Amateur Entertainments*, by Helen Ferris. A book full of suggestions for entertainments of all kinds. It contains material on planning the program; stage stunts for individuals and troupes; musical numbers and song specialties; the minstrel show idea; organization

activities, in short plays, symbolic numbers and demonstrations; organization activities in tableaux, sightseeing tour stunts; publicity; dress rehearsals and the final performance. E. P. Dutton and Company, price \$2.00

### *Books on Story-Playing*

*The Art of Story-Telling*, by Marie Shedlock. This book goes more deeply into the history and philosophy underlying the art of storytelling than does any other book. It discusses the art of the storyteller from every angle; gives splendid examples of what stories to tell for different types of audiences, and is written in a fascinating style. D. Appleton Co., \$2.25

*How to Tell Stories to Children*, by Sarah Cone Bryant. This is a book containing an enormous amount of valuable information. It is compact, simple and clear. It will prove invaluable both to the experienced and inexperienced storyteller. It is one of the most practical, as well as the most poetic books on the subject. It tells *how* to tell a story and gives examples of different kinds of stories, as well as different kinds of audiences. It gives a list of stories running from the kindergarten to the sixth grade. Brentano's Book Shop, price \$1.40

*The Out-door Story Book*, by Caroline Sherwin Bailey. This book is splendid for very little children. It gives a set of excellent stories serviceable in their simplicity and their sense of climax. These stories teach the children to observe the beauty and wonder of nature. Pilgrim Press, price \$1.00

*Problems of Dramatic Play*, by Mrs. Howard S. Braucher. This little pamphlet takes up the subject of story-telling and story-playing as well as drama, and is invaluable because it sets practical material before the reader in the briefest possible space. It does for the storyteller in pamphlet form what Sarah Cone Bryant does in book form. It gives an excellent list of stories as well as suggestions. Published by the Playground & Recreation Ass'n of America, pamphlet No. 108, 5c.

*Storytelling*. A pamphlet published by the Playground & Recreation Association of America, One Madison Avenue, New York City, price 10c. This gives a list

of the best books on storytelling together with suggestions for story-playing as well as excerpts from the works of the leaders in this movement.

### *Books on Singing Games*

*Folk Games and Gymnasium Play*, by Pederson and Boyd. This is a helpful book for the dramatic worker teaching children new to dramatics. It contains such folk games as *The Musician, Will You Know*. Saul Brothers, price 75c.

*Popular Folk Games and Dances*, by Mari R. Hofer. This is a practical, useful book. It contains a singing game that will be very popular with children, entitled *The Menagerie Game*. A. Flanagan Co., price 75c.

*The Song Play Book*, by Crampton and Wollaston. This book contains good material for children such as *Briar Rosebud; The Farmer; The Mulberry Bush*. A. S. Barnes Co., price \$2.40

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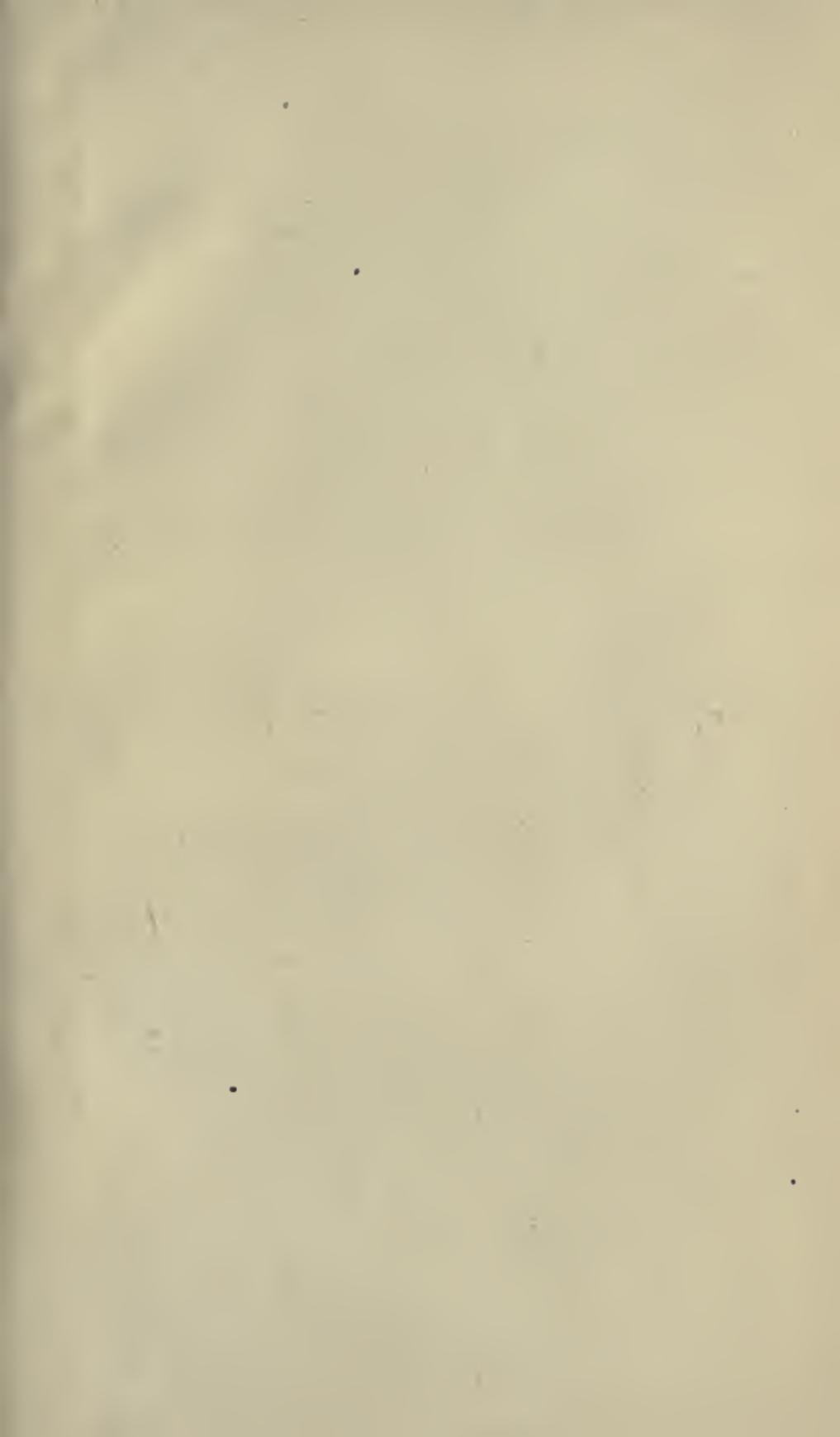
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